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CENTURY OPERA SEASON COMES TO AN ABRUPT END

Lack of Sufficient Financial Support Causes Decision to Suspend Operations in Chicago on January 2—General Business Depression Blamed—Reorganization of Company Next Fall Hoped for by President Strong

FAILING to make its Chicago season a financial success, the Century Opera Company decided last week to suspend operations on January 2. The company has been appearing in Chicago ever since the close of its New York season on November 21.

The decision to suspend operations followed closely upon the announcement of the resignation from the Board of Directors of Otto H. Kahn, who has been the principal supporter of the organization.

General business depression is given as the reason why stronger financial support was not forthcoming in Chicago. "The capital share and guarantee fund have been exhausted," said Milton and Sargent Aborn, managers of the company, in Chicago last week, "and existing conditions make it hardly justifiable to ask for more."

Visits to Pittsburgh, Cincinnati and Cleveland had been contemplated for the company as well as a Spring season in New York, but these arrangements have been abandoned.

Nevertheless, Charles H. Strong, president of the company, is hopeful of a reorganization next Fall. He believes that, considering Mr. Kahn's offer to duplicate other subscriptions, it will be readily possible to raise a guarantee of at least \$50,000 a year for three years.

"It is my plan to start immediately on a campaign for subscriptions from one dollar up," said Mr. Strong last week. "To make this an enterprise of many people rather than a few will be our purpose. I feel that the people want the opera. I have seen the cheaper seats at the Century fill up night after night and know there is a place for it."

Mr. Strong said he did not know what would be done with the artists of the company after January 2, as it was not decided yet whether Milton and Sargent Aborn would continue as managers.

In Chicago, on December 27, the Messrs. Aborn issued the following statement:

Statement from Aborns

"The fact that the Century Opera Company has been obliged to abandon the balance of its season after January 2 is not, to our minds, an indication that it is not 'what the people want.' We believe it is entirely due to present financial conditions, which have affected the amusement business in all its forms in this, the poorest theatrical year America ever has had.

"That the far superior offerings given by the Century Opera Company at the Auditorium have not been as well patronized as were those of the modest Aborn Company at another theater in Chicago is simply an indication that the music lovers of ordinary means are not as prosperous now as they were then.

"We did not expect to get the patronage of the social elect to any great extent this season at the Auditorium, but we did try very hard to get it. Society does not take kindly to grand opera except at very high prices. The few real music lovers in society have attended the Century performances occasionally, but not with the enthusiasm they would have shown under the lure of the 'diamond horseshoe.' Only about



Photo by Haeseler, Phila.

FRANK GITTELSON

American Violinist, Who, in Spite of His Youth, Has Established Himself in the High Esteem of Lovers of Violin Music. He Is Making His First Tour of the United States This Season (See Page 2)

ten per cent of the elite really like grand opera, and the rest attend only as a social function.

"Our contract still has one year and a half to run, and our services are at the command of Messrs. Otto H. Kahn, Alvin W. Krech, Charles H. Strong, Philip M. Lydig, Edmund L. Baylies, Thomas W. Lamont, Clarence H. Mackay, George McAneny, Frank A. Vanderlip, Paul M. Warburg, Harry Payne Whitney, Henry R. Winthrop, Edward Kellogg Baird, Roland Holt and others who were originally on the board of directors. When we signed a three years' contract we were given to understand that \$300,000 had been subscribed at the rate of \$100,000 a year, instead of which we find that Mr. Kahn has been practically the one to carry the entire burden, the injustice of which we were the first to see. We shall report for duty in New York after January 2, and shall await the pleasure of the board before deciding upon definite plans."

Hammerstein's Opinion

Out of his large experience as an impresario, Oscar Hammerstein was asked this week to diagnose the case of the Century company. He wished it understood that he did not want to criticize the company or its management, but merely to discuss the feasibility of two-dollar opera in English.

"When the Century promoters over a year ago," he said, "sent around their preliminary announcement and spoke of the venture as a philanthropic undertaking, you will recall that I said it couldn't be done successfully. The ordinary American says: 'O, very well; but who has been asking you for any philanthropy?'"

"Besides, \$2 opera for \$2 is not real philanthropy."

"As I have often said, grand opera is not a business and never was. At the Manhattan I gave \$10 opera for \$5; the Metropolitan gives its patrons \$10 opera for \$6 and the public goes. And for \$2 you must give \$4 to \$5 opera to persuade your patrons you are doing something for their benefit. That is real philanthropy. The public in this city is too much educated in music and you can't fool them."

"Again, I believe that a season of opera purely in English is an impossibility, or an improbability, as you like. Why? The sentiment of the public connects opera translated into the vernacular with something inferior to the original works. I can't just express what I mean, but I know there is some indefinable feeling against translated opera that it does not seem to be able to wipe out. But I think there is a

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FEDERATED CLUBS TO FURTHER CAUSE OF NATIONAL MUSIC

Association's Week of Musical Offerings at Its Los Angeles Convention to Stimulate Creative Effort Along Distinctively American Lines—Noted Composers to Be Present—Various Phases of Art Represented in Programs

LOS ANGELES, CAL., Dec. 26.—With the idea of assisting in the foundation of an American school of music, the management of the Federation of Music Clubs is preparing for its great meeting in Los Angeles next June.

Mrs. Julius E. Kinney, of Denver, president of the federation, has been in Los Angeles the past week to get in touch with the local managers of that event. She reports that the organization has more than 100,000 members and a score of subsidiary organizations.

Mrs. Kinney states: "America has pioneered in many fields and we are in hopes of creating an American school of music. We have the composers and the performers and it is hoped to make Los Angeles the Bayreuth of America, when the \$10,000 prize opera of Horatio Parker and Brian Hooker is given its performance in this city on July 2. After the first two performances, if there is sufficient demand, the work will be played a week and then put on the road, beginning in San Francisco or San Diego."

"Los Angeles has a grand opera house in Temple auditorium, and if this is secured for the performance the presentation which the federation proposes to make of this opera will be notable in all respects, as it is pledged to spend forty to fifty thousand dollars on it."

Variety of Musical Interests

"But the opera is only one feature of a week of musical events. A number of concerts of chamber music will be given, in several cases with the composers of the works played taking part. Several orchestras will be present and a number of choral organizations will take part. Among these are the Beethoven Symphony Orchestra of Memphis and the Chicago Choristers under Father William J. Finn. The two symphony orchestras of Los Angeles, one under Adolf Tandler, of sixty players, and that under Henry Schoenefeld, of fifty women, as well as the three choral societies of Los Angeles, will be heard in several programs."

"It is believed that over 10,000 persons will be in attendance and none of them will be more welcome than Mrs. Theodore Thomas, the organizer of the federation. Among the prominent composers and conductors expected to be present are George W. Chadwick, Horatio Parker, Carl Busch, David S. Smith, Arthur Farwell, Arthur Foote, Arne Oldberg, Charles Wakefield Cadman, Ernest R. Kroeger, Henry Hadley, Adolf M. Foerster, and a number of others."

"Special attention will be given to the presentation of church music of unusual character, played or directed by the composers. Musicians will be invited to assist in the services of the various churches."

Several special trains already are scheduled to leave Chicago on June 20 and 21 for Los Angeles, and if general conditions are improved there will be others from various parts of the country. Most visitors will embrace this opportunity to see the exhibitions at San Diego and San Francisco, as well as attend this convention.

W. F. G.

ORGANISTS' GUILD IN ANNUAL SESSION

Delegates from Twenty-five Chapters Attend Convention at Columbia University

The American Guild of Organists of the United States and Canada opened its annual convention last Tuesday, meeting at Columbia University, New York, for the first time in its eighteen years' history. The sessions continued through Wednesday and were devoted to recitals by distinguished organists, and the reading and discussion of papers on musical topics. Representative organists from twenty-five chapters attended.

The morning recital last Tuesday was given by Charles Heinroth, city organist of Pittsburgh, who played Overture to "Occasional Oratorio," Handel; Nocturne, Ferrata; Passacaglia, Bach; Caprice, "The Brook," Gaston M. Dethier; "Dithyramb," Basil Harwood; Theme and Variations in A Flat, Louis Thiele.

Among those at the Tuesday morning session were Harvey B. Gaul, of Pittsburgh; Arthur Foote, of Boston; George Burdette, of Boston; William John Hall, of St. Louis, dean of the Missouri Chapter; John S. Camp, of Hartford, Conn.; Sumner Salter, of Williams College, Williamstown, Mass.; Charles Heinroth, of Pittsburgh.

Of local organists there were present Prof. Walter H. Hall, of the music department of Columbia University; John Hyatt Brewer, of the Lafayette Presbyterian Church, Brooklyn; Warren R. Hedden, of the First Reformed Church, Brooklyn; Walter C. Gale, of the Broadway Tabernacle and private organist to Andrew Carnegie; Arthur S. Hyde, of St. Bartholomew's; Frank L. Sealey, of the Fifth Avenue Presbyterian Church; J. Warren Andrews, of the Church of the Divine Paternity, who is warden of the Guild; S. Lewis Elmer, of the Memorial Presbyterian Church, Brooklyn, sub-warden of the Guild; C. Whitney Coombs, of St. Luke's, New York; H. Brooks Day, of St. Luke's, Brooklyn; Dr. J. Christopher Marks, of the Church of the Heavenly Rest; Arthur Scott Brook, of the Church of Strangers, and private organist to ex-Senator William A. Clark; Clifford Demarest, of the Church of the Messiah; Clarence Dickinson, of the Brick Presbyterian Church.

The session opened with an address of welcome by Provost William H. Carpenter, of Columbia, to which a response was given by Warden Andrews, the highest officer of the Guild. Mr. Heinroth's recital followed.

This question was discussed: "In what way can the Organists' Guild unite with the ministry in enhancing the dignity and beauty of the non-liturgical service?" It was based upon the paper presented by A. Madeley Richardson, of the Calvary Baptist Church, a doctor of music of Oxford University, and an author, who gave the organist's point of view, and an address by the Rev. Dr. Howard Duffield, of the Old First Presbyterian Church. John Hyatt Brewer led the discussion which ensued.

In the course of his remarks, Mr. Richardson turned his attention to the music used in churches to-day.

"Sacred music should first be noble, strong, sincere," said he. "I regret to notice that much music sung in our churches to-day can hardly be so described. There is so-called music exposed for sale at the stores and rendered in our churches which is not even grammatically correct; other that is sickly sentimental, or bombastic in style, and in fact everything that it should not be. All this should be abolished from our worship; and here is a task which the Guild of Organists might well undertake."

At Tuesday afternoon's meeting the subject for discussion was "The Organist's Ideals: How Far They Should Be Sacrificed, If At All." Waldo S. Pratt, of Hartford Theological Seminary, made the chief address, and the discussion was led by Louis Arthur Russell. William C. Hammond, of Mt. Holyoke College, gave the organ recital.

On Tuesday night at St. Thomas's Church, a special festival service for the American Guild of Organists was held. Works by T. Tertius Noble were sung by the choir, under his direction.

Wednesday's program opened with a social reception at Columbia, followed by an organ recital in St. Paul's Chapel, by Samuel A. Baldwin, organist of the College of the City of New York. The

morning discussion covered "Music Appreciation as a National Asset." Papers on choral music, church music, school and college music, and the "Organ as a Concert Instrument" were read, respectively, by William J. Hall, Professor Hall, Prof. Henry Dike Sleeper, of Smith College, and Mark Andrews.

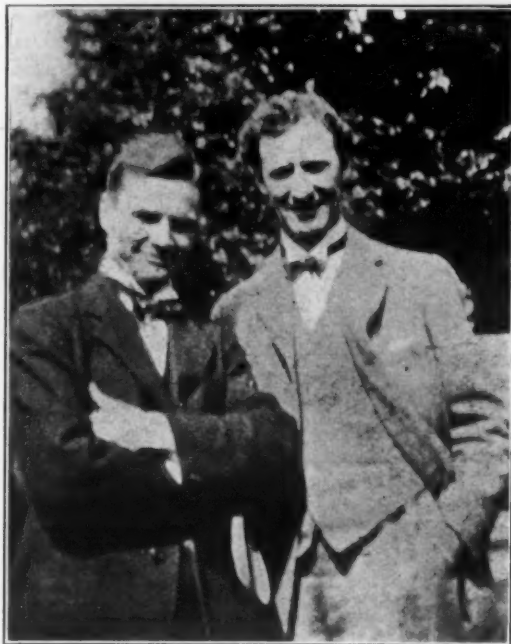
In the afternoon, Everett E. Truette, of Boston, discussed what constitutes a church organist, and wherein our present methods of instruction are defective. T. J. Palmer, of Toronto, led the subsequent discussion. Arthur Foote read a paper on "The Guild Examinations; Their Importance to a Practical Organist," and the discussion of the paper was led by Mr. Hedden.

The afternoon's organ recital was given by Prof. James T. Quarles, organist of Cornell University.

CANADIAN SINGER'S TOUR

Edward Roberts, Yeatman Griffith Pupil, in Triple Combination

Edward Roberts, the Canadian baritone, a pupil of Yeatman Griffith, is announced for a tour of this country and



Edward Roberts, Canadian baritone, and Yeatman Griffith, his American teacher

Canada in company with Marie Hall, violinist, and Mark Hambourg, pianist.

Mr. Roberts entered Mr. Griffith's classes in London, and, after studying for some time, made his professional debut in concerts in England. He appeared at the Mansion House, London, in a concert, at which Queen Alexandra was present. He also had a tour of the English provinces with Marie Hall and Alexander Raab, singing in Liverpool, Blackpool, Scarborough, Keswick, etc., during which time he received many commendatory criticisms. His tour of Scotland, which was extensive, was cancelled because of the beginning of the war. For this reason he came to America in order to continue his studies with Mr. Griffith and to fulfill his contracts for American appearances.

Kaiser Leads a Choir

Kaiser Wilhelm in the rôle of a choir leader is described in the *Neue Freie Presse* of Berlin. At a service in an improvised church in a French village near Longwy, the famous chorale, "Wir Traten zum Beten" was sung. "At first," the account says, "it was not rendered with the necessary fire and verve and this displeasing the Kaiser he marked time vigorously. As the choir followed his beat its music grew louder and more spirited until it thrilled all who heard it."

FIRST AMERICAN TOUR OF FRANK GITTELSON

FRANK GITTELSON, the young violinist whose portrait appears on the first page of this issue of MUSICAL AMERICA, is one of the few thoroughly American artists who have made a success in Europe as well as in this country. The son of Dr. Samuel Gittelton, a Philadelphia physician, he received his first instruction in America and then went to noted teachers abroad.

After some years spent in study, young Mr. Gittelton (he is not yet twenty) made his first concert appearances in Europe. His reception was astounding. He was immediately hailed as a player of the first rank by the critics of the largest European cities. He was heard in concert in most of the large cities abroad and in each case his success was immediate.

Coming to America this season, for

NEW YORKERS HEAR SPIRITED "MESSIAH"

Oratorio Society Under Conductor Koemmenich Aided by Noted Soloists

Under Louis Koemmenich's expert guidance the New York Oratorio Society has, so to speak, restudied the "Messiah." Last season music lovers, who have for years looked upon the Christmas presentations of Handel's oratorio by this organization as a sort of dreary ritual to be shunned by those in quest of purely musical delights, woke up to the fact that the conductor had instilled a new spirit and fresh life into the work. On Tuesday afternoon and Wednesday evening last the oratorio was given its customary Yuletide hearings for this season and once again it proved to be something very different and more inspiring than it used to be before Mr. Koemmenich's advent.

The improved and now finely constituted chorus sings the music thrillingly, with splendid *entrain* and enthusiasm, and with a vastly better finish of ensemble, zeal of interpretation, finish of nuance and tonal beauty than was formerly the case. The conductor's conception is large and vital and he is not afraid to cast conventionalities and traditions to the winds when they stand in the way of his purposes. Many of his tempi are far brisker than those sanctioned by custom, but in this fashion the erstwhile dullness of many pages is obliterated and the truly sublime features of the masterpiece stand forth all the more stirring. Again such a detail as the retard on the passage "Wonderful, Counsellor" is vastly effective and fully in the spirit of the music in spite of the absence of a sanctioning tradition.

On the whole it was a thoroughly excellent performance in which the chorus distinguished itself most notably, although on Tuesday afternoon (to which these comments refer) the full male strength of the male section was not on hand. The orchestra, too, deserves commendation for its generally efficient work.

In only one important matter may a suggestion be offered Mr. Koemmenich—the work is too long and some of the lesser numbers should go by the board. The conductor has done so much to revivify the old oratorio that he should not omit an opportunity to benefit it further by shortening its duration. Such a chorus as "Let us break their bonds" and several recitatives could profitably be cut.

The soloists last week were Florence Hinkle, Marie Stone Langstone, Reed Miller and Frederic Martin. All but the contralto are familiar in this work. Miss Hinkle sang exquisitely throughout the afternoon. Mr. Miller performed his share in splendid style and Mr. Martin, as always, sang the music allotted to the bass with magnificent tonal quality, authority and distinction. His "Why do the Nations?" was delivered as though its elaborate floridities were supremely simple of management. Miss Langstone was much applauded and acquitted herself creditably though her delivery lacked variety.

H. F. P.

Russian Program of Brooklyn Choir

An insight into the values of Russian church music was afforded by the Æolian Choir at a private concert in the John-

son Memorial Parish House, Brooklyn, on December 23. N. Lindsay Norton, director, gave illuminating talks on the various numbers of the program, which included compositions by Tchaikowsky, Tschesnokoff, Rachmaninoff, Gretchaninoff, Kastalsky, Nikolsky and others. Robert Von Doring and Robert Coningsby sang solos. G. C. T.

OMITTED THE "MARSEILLAISE"

"Andrea Chenier" Sung in Rome Without It, by Order of the Police

Much amusement and some indignation were caused in Rome, according to a despatch to the New York *World* from that city dated December 15, when the police forbade the singing of the "Marseillaise" at the Adriano's performance of the opera, "Andrea Chenier," by Giordano.

As every operagoer knows, this song comes in the second act, when the French Revolutionaries become active, and, in the last, when the hero goes to the guillotine. The latter occasion, when he had to march to his death in dead silence, with the chorus looking on, was grotesque in the extreme.

The police feared anti-German demonstrations, for the singing of the French song always raises immense enthusiasm in Rome; but wags are asking why, in the name of strict neutrality, Wagner and Strauss are performed at the Sunday afternoon concerts at the Augusteum. They argue that, if the French song is calculated to hurt the feelings of Germans here, Wagner and his compatriots are just as likely to spoil the tempers of French residents.

"Messiah" in New York University Campus Concert Course

The University Heights Choral Society opened the fourth season of the New York University campus concert course on December 22 with a performance of Handel's "The Messiah" in the auditorium of the Gould Memorial Library. The singing of the society, which includes more than a hundred voices and is under the direction of Reinald Werrenrath, was warmly applauded by an audience of six hundred. The soloists were Gertrude Marchant, soprano; Emma Roberts, contralto; William Wheeler, tenor, and Frank Croxton, bass. Charles A. Baker was organist.

Myrtle Irene Mitchell on New York Visit

Myrtle Irene Mitchell, the Kansas City musical manager, has been a visitor to New York for the last week. Miss Mitchell, who has already presented Marcella Craft, Alice Nielsen and Rudolph Ganz to her patrons this season and will later bring McCormack and Busoni, has been attending the opera and concerts in New York. She returned to Kansas City late this week.

CENTURY OPERA SEASON COMES TO AN ABRUPT END

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feeling among the people that they are willing to patronize opera if it is American opera."

Damrosch Regretful

Walter Damrosch was regretful when he heard the news that the Century would suspend.

"We should have opera in the vernacular," he said, "and there should be an enormous public for opera that doesn't cost \$6—that is, for good opera, such as the Century people undoubtedly have given."

Victor Herbert was still convinced that eventually there would be opera in the vernacular in all the big cities of the country.

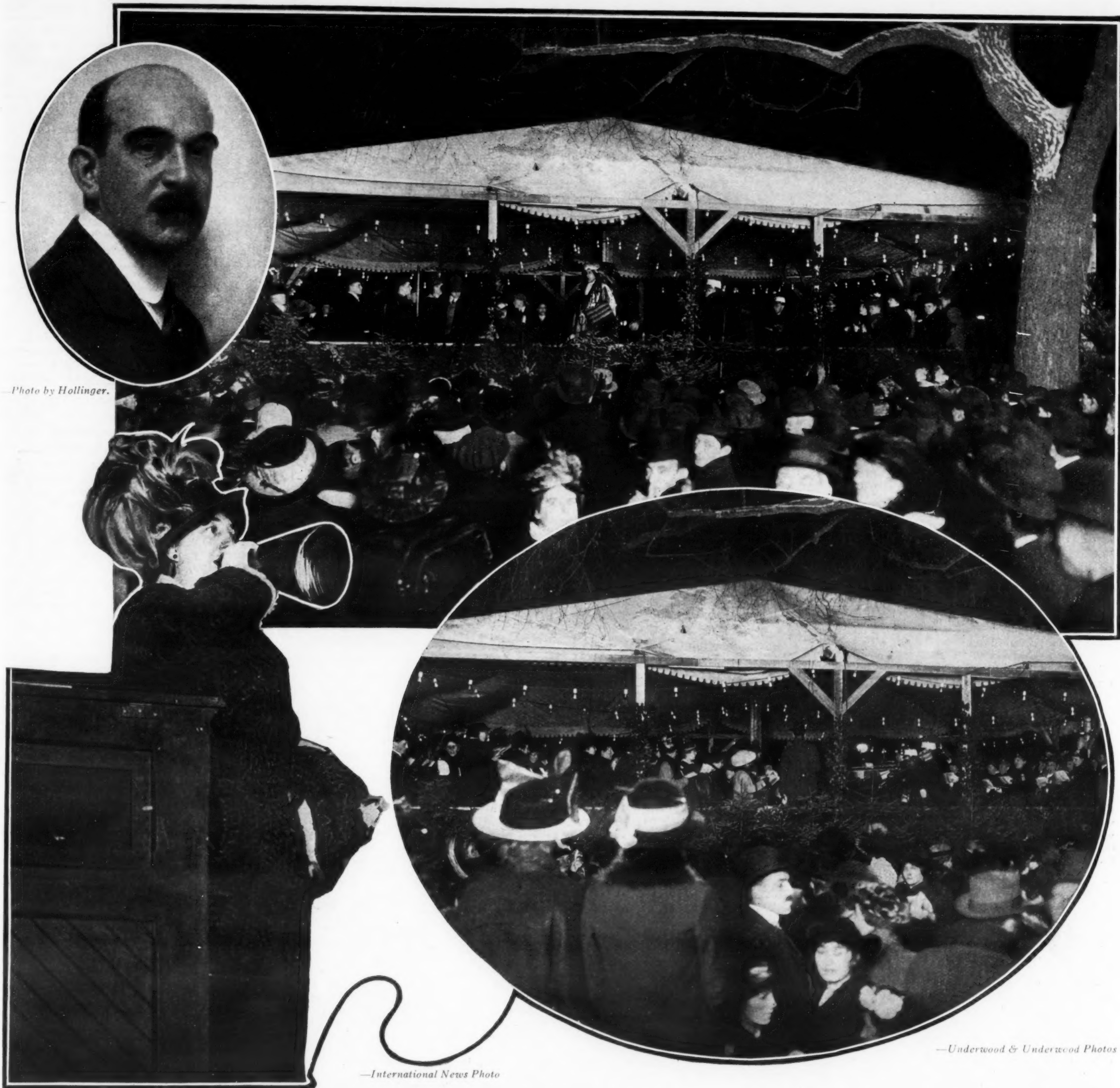
"And there ought to be," said he, "for we are the only opera-giving country in the world where the public does not hear its language sung from the stage."

Performances Uniformly Good

Maurice Rosenfeld, MUSICAL AMERICA's Chicago correspondent, reports that the news that the Century Opera Company would disband was received there with much regret, not only by the principals, but by that public in Chicago which has favored opera in English for a number of seasons. "The performances," says Mr. Rosenfeld, "were uniformly of a high order of merit, both in regard to the casts provided by the company and in the scenic, choral and orchestral complements."

AMERICA'S "COMMUNITY TREES" APOSTLES OF WORLD PEACE

"Music and Light", as Christmas Symbols of Rapidly Growing Movement, Make Timely Appeal for Cessation of European Conflict—Peace Hymn Sung by Thousands in Many Cities—Genesis of Nation-wide Campaign that Sprang from Vision of Anonymous Group of Idealists



Participants in New York's Christmas Tree Celebrations. Above: Left, Victor Harris, Conductor of Volunteer Chorus at "Tree of Light." Right, Os-ke-non-ton, Mohawk Indian, Singing One of His Tribal Songs. Below: Left, Mme. Adele Krueger, as Soloist in City Hall Park Program. Right, Mr. Harris Conducting the "Tree of Light" Chorus in a Christmas Carol

"Peace on earth, good will toward men."

NEVER has this Christmas message assumed such a poignant significance as that given it by the present international strife. It was for this reason that the call for a world-wide peace became the theme of the "community tree" movement as observed in many American cities during this Christmas-tide. New York set the example to the other communities with its own peace hymn for its "Tree of Light," written by Rev. H. Periera Mendes, to the tune of this country's "America," Great Britain's God Save The King and Germany's "Heil dir im Siegerkranz." To the various cities interested in the movement

were sent copies of the words, of which the following is an impressive stanza:

May earth no more rehearse
War's songs of crime and curse.
O make war cease!
Death tube and shrieking shell
Sound for brave men the knell,
Widows the chorus swell—
"God, send us peace!"

Typical of the country's voicing of this plea was that at the opening of New York's "Tree of Light" in Madison Square, when the hymn was sounded forth by a volunteer chorus under Victor Harris, with a Mohawk Indian singer, Os-ke-non-ton, representing primeval America as the procreator of the singing throng. Even to Europe did the entreaty penetrate, as copies of the hymn were sent abroad along with accounts of the ceremonies.

How eagerly the peace spirit was grasped by the New York throng was shown by the fact that on the following morning when the park was swept there were not to be found on the ground any of the multitude of copies of the hymn that had been distributed to the crowd, yet in the preceding year the park had been littered with the programs that had been thrown away. That the appeal of the occasion reached those who avoided religious affiliations was shown by the remark made by a gruff sailor to one of the women who were distributing the words of the hymn. "Will people think I am religious if I take one of these?" asked the Jackie dubiously. Assured that they would not, he took one of the leaflets and presently returned with another question: "Will the boys down at the ship think I am religious if I take a

bunch of these down there for them?" Once more reassured and armed with the leaflets, he cheerily departed.

Inspiration of Singing

Deeply inspiring was the ceremony about the tree from the time that the chimes in the Metropolitan tower sounded 5.30, followed by the trumpet fanfare at the bandstand, with the echoing call from a church on Madison avenue. Led by Victor Harris, the conductor, and members of the Van Baar Band, a processional of the choir wended its way to the bandstand, and then ensued a half-hour of carol singing directed with abounding spirit and devotion by Mr. Harris. In "The First Noël" the singers achieved an inspiring climax.

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AMERICA'S "COMMUNITY TREES" APOSTLES OF WORLD PEACE

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After the singing of the peace hymn, with Os-ke-non-ton at the head, the Indian took the center of the platform in his aboriginal costume and chanted, unaccompanied, one of his tribal songs, an invocation of thanksgiving to the Great Spirit. Next he delivered with band accompaniment Arthur Farwell's majestic "Fulfillment," with its initial message: "Joy! Brothers, Joy! The far-spread vision of light behold."

Later in the evening and on other evenings there was more music around the "Tree of Light," and always it sent forth its beneficent glow upon the shifting throngs. And many other cities had their own trees as symbols of the spirit of good-will.

Scarcely less stimulating than the visible signs of this community tree movement are the conditions of its birth and growth. Most remarkable of these is the fact that the animating force behind the movement is a small group of idealists in New York who have insisted from the first that their names should be unknown. They feel that the movement is seen in its finest form when it results in an actual community tree which is an anonymous gift of holiday cheer to the lonely rich and poor of the vicinity. They believe that although many are ready to supply material gifts, there is a more heartfelt need—a need for gifts of the spirit, as expressed beautifully by music and light.

Inception of Movement

The inception of the movement dates from New York's "Tree of Light" celebration of two years ago, which was the realization of the dream of these same idealists. When the project was being formed a deputation of reporters from the New York papers visited some of those interested and protested to them: "This idealist scheme may be all right, but what we want is the names of the people behind it and their pictures." They were told that they could get this sort of thing in any ballroom, but that if they would be patient they would have a story much larger in scope. The plan of the anonymous gift of a "Tree of Light" was then outlined to the reporters, and these young men left the gathering with eyes glowing at the fine human quality of the story that they were to write.

From that day the newspapers have aided in preserving the anonymity of the "Tree of Light" projectors. For instance, not so very long ago a representative of the community tree committee in a leading city came to New York to get inspiration from the fountain head of the movement. He was told by the Mayor that he did not know who were the persons behind it. Next he went to the office of one of the papers, where he was informed: "We know who the persons are, but are not permitted to divulge their names." Finally, when the visitor told of the urgency of his mission and the fact that he had but a day in New York, he was given the information. And when he eventually reached some of the originators of the "Tree of Light," he exclaimed: "I'm convinced, now, that this project is kept anonymous."

Written inquiries to the committee in charge of the New York project have somehow reached their destination. For the benefit of the many readers of MUSICAL AMERICA who will doubtless wish to see the community tree adopted in their own cities, it may be stated authoritatively that inquiries will reach the proper quarter if addressed as follows:

Tree of Light

P. O. Station G,

New York City

After the "Tree of Light" had been launched successfully in New York, inquiries started coming in from persons in other communities. The press again lent valuable aid to the movement, one press association sending to papers throughout the country an illustrated story which gave an account of the genesis of the movement, with its practical application to various cities. Later a kindred story was sent out to the small towns giving suggestions for the establishing of a new national custom—the planting of a living Christmas tree in some public place in each town.

As a result many communities planted their own Christmas trees on Arbor Day, and these were strung with lights this

Christmas, the custom to be followed each year. Acceleration to this plan was given by the offer of the owner of a big Northwestern forest tract to give trees to those cities which would agree to plant them in a suitable place.

Guiding the Movement

The New York enthusiasts for the community tree have kept in close touch with the trend of the movement in the various places. When now and then they find a city in which the plan is perhaps not being directed through the most advisable channels, they may send to that place copies of some particularly apt description of the movement and its ideals. To many cities are sent reprints of a letter in the local paper of a small Ohio city where the tree movement was being misdirected. The writer had seen the



Os-ke-non-ton, Indian Basso, Who Sang at Madison Square Celebration

New York tree, and he gave a penetrating presentation of the spirit conveyed by it.

Last year over 160 towns with community trees were in correspondence with the New York headquarters, and this Christmas more than 300 places, to the knowledge of the New Yorkers, had their own trees. These range from Philadelphia with its three trees to the Mount Berry School in Georgia, where the mountaineers have their own music and tree, paid for by the results of their daily toil.

Another picturesque celebration was that of Hampton Institute in Norfolk, Va., where people came from all the surrounding neighborhood in motors, and there was also the marine pageantry of passing boats. Motion pictures were taken of this event. William Chauncey Langdon devised the Christmas tree pageant of Lawrence Park, Bronxville, N. Y., which brought participants in costume from all the country thereabout. Bagpipers ushered in the celebration of Montclair, N. J., and the kindly humanity of its conception was shown in the bringing of the community's "shut-ins" in automobiles, so that they might enjoy the proceedings as they viewed them from within the darkened schoolhouse.

In several cities the anonymous feature of New York's tree was duplicated; for example, in Baltimore, where an anonymous woman took over the project when hard times made it impossible for the municipal undertaking to be continued. Part of Philadelphia's three trees were due to anonymous givers. In Morristown, N. J., several young women were collecting money for the New York "Tree of Light," and when the question of a Morristown tree was broached they were urged by the New Yorkers to devote the resources to the tree in their own city, which was done.

Besides the Madison Square tree, New York had numerous other celebrations, such as that in City Hall Park under the auspices of the New York American, in which the musical program was presented by Mme. Adele Krueger, Heloise de Pastory and the United German Singing Societies.

An Indian's Ambitions

Most picturesque of the participants in the New York celebrations was Os-ke-

non-ton, the Indian basso, who made his first New York appearance at the "Tree of Light." Born up in the province of Ontario, he was reared in a school for orphans, and relates that upon going back to the reservation after his early schooling, he in time began to long to complete his education and make something of himself. Thus he proceeded to Toronto and entered high school, supporting himself at the same time.

"One day I was singing in church," recalls Mr. Deer (for that is what his name means), "and afterwards a man turned around and said to me, 'You sing well, your voice has a very unusual quality, and you should have it trained.' So he took me to a vocal teacher, Stuart Barker, who has done a great deal for me. Now I'm hoping that I may study in New York and become an opera or concert singer, and I'm willing to work—hard!"

"How did I come to know Mr. Farwell and his song? Up in a Canada forest I was singing as I prepared for

the night, for I liked to hear the echo, and across the water was a camping party of ladies who heard me. I paddled over there, and when I told them I wanted to become a singer, one of them, a Mrs. Jarvis, said to me: 'I have a brother-in-law, Ernest R. Kroeger, who is a St. Louis composer, and he and a friend of his, Arthur Farwell of New York, are much interested in Indian music. I will have him send you a letter of introduction to Mr. Farwell.' This letter I presented to Mr. Farwell at the MUSICAL AMERICA office the first time I had a chance to get to New York."

Os-ke-non-ton first became interested in the community tree while visiting a man in Titusville for whom he had served as a guide in Canada. At the Madison Square tree he declared that he wanted to mingle among the throng, and quietly passed about, handing out the text of the peace hymn. Asked what was his impression of the crowd, he replied:

"A sea of outstretched hands in the darkness." KENNETH S. CLARK.

MUNICIPAL "TREE" BRINGS BUFFALO JOY

Spectators Unite in Song with Chorus of 500—December Concerts

BUFFALO, Dec. 26.—The Spirit of Christmas was revived beautifully on Christmas night, when the big municipal tree in Humboldt Parkway, bursting into light, threw its myriad electric rays over the surrounding throng and the great chorus of 500 voices broke out into song, under the direction of John Lund. This chorus was made up of members of the different male choral organizations of the city. It was an inspiring sight to watch the faces of the people, as voice after voice in the surrounding throng took up the melodies of the choruses. The magic of the music melted the somewhat cheerless mass of people into a mood where good-fellowship reigned. It seemed a happy augury for the coming year.

The fourth of Mrs. Mai Davis Smith's series of afternoon chamber music concerts took place at the residence of Mrs. Dexter P. Rumsey on December 15; Ethel Newcombe and the Hambourg Brothers were the performers. The program was of a high order of excellence and comprised the Trio, op. 1, No. 3, Beethoven; Sonata, op. 6, F Major, for Piano and Violoncello, Richard Strauss, and Trio, op. 99, B Major, Schubert. The same excellent points were again in evidence in the playing of the three performers, and the large audience gave ample proof of its enjoyment.

A piano recital of more than ordinary merit was given by young Warren Case, a local pianist, on December 15. His program was an unusual one. While his best work was done in the Chopin numbers, which were two Etudes, a Ballade, the C Minor Nocturne, a Berceuse and a Waltz, on the other hand, in Debussy's "Reflets dans l'Eau"; Fauré's "Impromptu, F Minor" and Rachmaninoff's "Prelude, G Minor," he displayed considerable imagination of a poetical nature. His technical equipment is excellent and as he is an earnest student, one feels justified in predicting an interesting future for him.

On Thursday evening, December 17, Mary M. Howard presented May Meacham in a program of piano numbers. Three Bach numbers, Minuet, Courante and Gigue, gave a good impression of the young pianist's technical training. Her work in the Beethoven Sonata, A Flat, op. 26, was clean-cut and praise-worthy. Assisting Miss Meacham was Mrs. Laurance H. Hart, a local soprano, who in two songs by Landon Ronald and the aria, "Un Bel Di," from "Madama Butterfly," gave much pleasure. Miss Howard played admirable accompaniments for the singer.

F. H. H.

Huge Crowd at People's Music League Concert

Russian and Servian music was performed Christmas night at Cooper Union, New York, under the auspices of the People's Music League, of the People's Institute. The hall was besieged

by so many that the police had to be called upon to handle the situation after the doors had been closed. Among the performers were Mrs. Boris Maruchess, violin; Elfreda Heller, soprano; Julia S. Greiner, balalaika; Louise Clemenson, lute, and Mrs. Harley R. Cronk, piano.

AN ALL-STEPHENS PROGRAM

His Songs Delight in Second of Native Series at Wanamaker's

The second in the Wanamaker Auditorium series of concerts devoted to the works of American composers occurred on December 28, when a program of songs by Ward-Stephens was presented by Mildred Faas, soprano, and Marguerite Dunlap, contralto. Arthur Phillips, the baritone, was announced for two groups, but was indisposed, and this considerably shortened the program. Mr. Stephens was at the piano. He is an ideal accompanist, splendid technically and sympathetic to the core.

Among this American composer's songs the greater number reveal a melodic fund of uncommon richness. At times a barely perceptible Celtic curve creeps in and its effect is to add a touch of archaic beauty to the voice line. The accompaniments of Mr. Stephens's songs are facile, finely polished and well harmonized. Mr. Stephens does not strive after revolutionary effects but when he does introduce a chord whose texture is thoroughly saturated with modern color the effect is frequently stunning.

Of the songs heard on this occasion, "Among the Sandhills" and "Devotion," sung by Miss Dunlap, and "S'il l'avait su" and "Song of Birds," done by Miss Faas, were most highly effective. However, "Separation," with its intense dramatic accent and somber harmonic coloring, was liked best of all by the present writer. Miss Dunlap sang it with feeling and plenty of volume. "Amid the Roses," which Miss Faas interpreted with proper delicacy, appealed to the audience and had to be repeated. It is a dainty trifle and reflects the lighter side of Mr. Stephens's music excellently. The accompaniment to "Devotion" is a model of its kind. Few accompanists could have played better than did Mr. Stephens. Praise should be accorded to both soloists, whose work was exceedingly efficient.

The size and enthusiasm of the audience are encouraging signs of popular awakening to the beauties which lie hidden in a great deal of native music. It would be interesting to hear some of Mr. Stephens's work in larger form, for in the genre of song his music gives promise of a more broad attainment, which is both distinct and gratifying.

B. R.

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"MANON" CHRISTMAS EVE OFFERING OF METROPOLITAN

Massenet's Opera Worthily Performed with the Principal Honors Going to Miss Farrar and Mr. Toscanini—First "Tannhäuser" of the Season—"Euryanthe" Applauded with Enthusiasm at Its Second Hearing—A New "Gretel" in Humperdinck's Opera

CHRISTMAS EVE is generally looked upon—and with reason—as the least profitable operatic night of the year. Mr. Gatti-Casazza has, however, endeavored for several seasons to break the spell by tempting opera-goers from their firesides and Christmas trees by some particularly alluring bait. Last Winter the night before Christmas brought forth the first "Tristan" of the season and last week Massenet's "Manon" was put into harness. With Caruso and Miss Farrar in the leading rôles the attendance was bound to be respectable, at least, if not what it would be on normal occasions, and so it proved.

The performance itself was worthy, always considering the limitations under which the Metropolitan labors in the absence of French singers trained in Gallic style and traditions and able to pronounce the French language as it should be pronounced. "Manon" itself remains dear to lovers of French operatic art, for it contains some of the loveliest passages its composer wrote, albeit they are not unmingled with baser matter. Yet as regards profound sincerity and consistently sustained quality of inspiration it is not comparable with "The Juggler," which Metropolitan patrons may not, alas, enjoy.

Miss Farrar and Mr. Toscanini are the real stars of the Metropolitan production. The soprano's impersonation is of such variety, deftness, charm, winsomeness and pathos as to make *Des Grieux's* infatuation for the light-headed wanton readily understandable. Nothing could be more irresistibly alluring than her coquettish grace and piquancy in the first encounter with the *Chevalier*. Later in the St. Sulpice and death scenes she touches heights of pathos that invest the character with qualities provocative of genuine sympathy. Miss Farrar was in good voice last week and sang the delightful "Adieu ma petite table" most touchingly.

Mr. Caruso's name is a tower of strength and, hypnotized by its magic, folks applaud his *Des Grieux* with a heartiness all too inversely proportionate to its merits. The great tenor does, to be sure, throw himself into the part with great sincerity and an evident desire to fulfil its requirements, investing it at times with a very forceful and passionate quality. But with all his good intentions, Mr. Caruso is very far from providing anything like the proper conception of *Des Grieux*. His temperament, appearance and style are quite at variance with the essential demands of the rôle. He has neither the elegance of manner nor the aristocratic distinction, the finesse, polish or tenderness. His methods are obstreperous, his delineation of grief unconvincing for all its windy suspirations of forced breath and its stertorous groans. Moreover, his French can only make the judicious grieve. Vocally the tenor was in excellent shape on this occasion and his "Rêve" and "Fuyez douce Image" aroused much excitement.

In the absence of Mr. Gilly, the part of *Lescaut* fell to Mr. Scotti. That this finished artist would prove eminently satisfying in the rôle was certain and no expectations were disappointed. His *Lescaut* has the proper swagger and bravado. Mr. Rothier's *Des Grieux, Sr.*, is a fine portrayal, as distinguished as the rôle is brief.

Mr. Toscanini reads the delicately perfumed score à merveille. Would that the majority of Italian artists could understand and disclose the true spirit of French music as he can!

The First "Tannhäuser"

Christmas night is not very much more conducive to operagoing than Christmas

eve and so the first "Tannhäuser" of the season was heard by a gathering of only moderate dimensions. It cannot be urged that those who did come were rewarded with a performance of more than passable merits. The stage management was more than once a depressing feature of the evening's doings. What unhappy spirit of innovation was it that caused the footlights to be extinguished immediately after the overture, leaving the faces of the singers in the Venusberg scene in a devouring shadow? Why is the approach of night in the last act so long delayed and why the ludicrous business of withholding the evening star until *Wolfram* is ready for his apostrophe to it and of withdrawing it immediately afterwards? Why when the day subsequently dawns should the sunlight illuminate one mountain top and overlook another? Is all this out of deference to "traditions?" If so, Mr. Hertz or someone should take a hand in the matter and put an end to them at the Metropolitan for good and all. It was, however, pleasant to note that some effort had been made toward improving the dances of the bacchanalian orgy in the first scene. But Wagner's intentions are still far from their realization in this episode.

Mr. Hertz conducted with fire and magnificent eloquence. He deserves hearty thanks for the restoration of the thirty odd entrancing bars of *Venus's* appeal to *Tannhäuser* toward the close of the first scene which have been ruthlessly cut for some years. Would that he could prevent a similar mutilation of *Elizabeth's* Prayer! At present Mme. Destinn is the only exponent of the character at the Metropolitan who sings the wonderful number in its entirety. Yet a cut in it is no more justifiable than would be an excision in *Isolde's* "Liebestod."

Mme. Gadske, the *Elizabeth*, was in good voice last week and her singing of the "Dich Theure Halle" and the duet with *Tannhäuser* moved the audience to applause. Her intercession for the erring knight was also well contrived and beautifully delivered. Mme. Matzenauer's *Venus* was a commendable achievement though too maternally to convey the necessary sensuous illusion. The *Shepherd's* song was well sung by Miss Sparkes—but why should a clarinet behind the scenes have given her the pitch so audibly? Mr. Urlus, the *Tannhäuser*, started badly but improved as the performance progressed, while the *Wolfram* of Mr. Weil and *Landgrave* of Mr. Braun were efficient.

"Euryanthe" Repeated

"Euryanthe" may, after all, surprise local observers of musical happenings by scoring more decidedly than has generally been deemed possible. Its second performance last Monday evening drew an audience of good, if not extraordinary size, which took very emphatic pleasure in Weber's masterwork and applauded most enthusiastically after every curtain as well as during the progress of the opera.

In many ways the presentation was more satisfactory than the first. Mme. Hempel sang the music of *Euryanthe* enchantingly, notably in such numbers as the "Glöcklein in Thale"—which has the beauty and character of a Beethoven *Adagio*—the narrative about *Emma's* spirit, sung in lovely *mezza voce*, the dramatic close of the second act and the wistful, pathetic "Hir, dich am Quell." And for delivery and tenderness it would be difficult to outclass her portrayal. Mme. Ober's *Eglantine* is commanding in its sweep of passion and she handles the passages of dramatic bravura in the great monologue of the first act and the duo in the second with splendid skill and vocal impressiveness. No rôle in the opera is more exacting in its vocal demands than that of *Adolphe*; its tessitura

is cruelly high, especially in the first scene, and Mr. Sembach deserves credit for his ability to adhere to the pitch. His impersonation is notable for its intelligence and ease of bearing. Mr. Weil does well as *Lysart* and as much must be said of Mr. Middleton as the *King* and Miss Garrison as *Bertha*.

As before, Mr. Toscanini's handling of the score provoked ceaseless wonder and admiration. The beauties of the opera increase and multiply with repeated hearing and the Wagnerian features of the score merely spice it with added interest. On the whole the production is all that could be desired, and while the elimination of the ballet in the last scene is to be desired one notes with pleasure that the management has corrected the costuming of the dancers as advocated in these columns last week and attired them in a fashion befitting peasant girls.

Brilliant "Aida" Performance

Notwithstanding the absence of two stars who have placed the performance of "Aida" at the Metropolitan among the most successful offerings of recent years, Verdi's opera as presented last Wednesday night was both delightful and interesting. The absent stars were Miss Destinn and Mr. Caruso. Miss Destinn was indisposed and at the eleventh hour Mme. Marie Rappold was summoned to replace her in the cast. Mme. Rappold was in excellent voice and gave an exceedingly satisfying performance. Indeed, she met the vocal requirements with a volume and opulence of tone and a certainty of intonation that carried her to real heights of artistry.

No better performance of *Rhadames* has been given in the past decade at the Metropolitan than that of Giovanni Martinelli, who has reached a position in the opera company that commands the respect and attention of the most critical. Especially excellent was his "Celeste Aida," which for tonal beauty and artistic elegance has not been paralleled in recent years. Mme. Ober, as *Amneris*, and Pasquale Amato, as *Amonasro*, added luster to the brilliancy of the performance. Others in the cast were *Didur* as *Ramfis*, *Rossi* as the *King*, *Bada* as the *Messenger* and *Vera Curtis* as the *Priestess*, each of whom gave capable assistance in rounding out a most satisfying presentation. Excellent also was the singing of the chorus and the playing of the orchestra under Mr. Toscanini's direction.

The first "Carmen" matinee of the season last Saturday attracted so large a crowd that police aid had to be requisitioned to turn away those who could not be accommodated with seats or standing room. Geraldine Farrar, Lucrezia Bori and Messrs. Caruso and Amato were in the principal rôles, with Mr. Toscanini conducting, and the performance was the best given the opera this season.

The Christmas "Hänsel"

No youngsters in New York had a more cheering Christmas gift than the privilege shared by the children of all ages who revelled in Humperdinck's fairy opera, "Hänsel und Gretel," at the Metropolitan Opera House on Christmas afternoon. This first hearing of the Humperdinck opera this season was of musical import in that it revealed a new *Gretel* in Elizabeth Schumann. Mme. Schumann sang the music with charm and beauty of tone. She gave an interesting portrayal of the part, which was lacking only in that the singer did not entirely succeed in creating the illusion of childhood and suggesting the child spirit.

Marie Mattfeld's *Hänsel* is an impersonation that has long been admired, as are also the *Witch* of Albert Reiss and *Peter* as played by Otto Goritz. A new *Dewman*, attractive and well sung, was that of Mabel Garrison, while Sophie Braslau was again the *Sandman* and Lila Robeson effective as *Gertrude*. Richard Hageman took his turn at the conductor's stand and with good results.

Supplementing the opera was the ballet divertissement, in which Rosina Galli proved with a Galimberti Valse her eminence as a *danseuse*, and the "Dance of the Hours" showed the admirable results gained by Pauline Verhoeven since she added the duties of ballet mistress to those of director of the ballet school.

One of Enrico Caruso's Christmas gifts was a Christmas tree from Henry Estricken, a toy manufacturer. Every kind of toy was on the tree in miniature.

PROPOSES FLORIDA OPERA

Local Composer Suggests Native Opera by Resident Artists

JACKSONVILLE, FLA., Dec. 28.—Dr. Davenport Kerrison, who retired from active pedagogic work two years ago, composing two operas within that space of time, propounds the question: "Why should we not have a short season of opera in Florida?" Speaking of the Los Angeles competition, in which he was an unsuccessful competitor with an opera, "The Last of the Aztecs," Dr. Kerrison said: "Los Angeles is a larger city than Jacksonville, but did not appear to produce a composer equal to writing the successful opera. However, that city intends to produce the opera within its confines this coming Spring, which is highly praiseworthy. But since we have an opera of our own (his "Last of the Aztecs") and I am convinced that we have the necessary talent, why should we not give our own opera, by our own people, in our own city?"

The plan is held to be practical if sufficient interest can be excited.

Paul Reimers Arrives from France

Paul Reimers, the tenor, arrived in New York last week from France, where he had been detained nearly four months in a concentration camp in the Pyrenees. His release was obtained through the influence of the Queen of Spain and Princess Henry of Battenberg.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, December 30, Meyerbeer's "The Huguenots." Mmes. Destinn, Hempel, Delaunols, Egner; Messrs. Caruso, Scotti, Rothier, Braun, Rossi. Conductor, Mr. Polacco.

Thursday Evening, December 31, Moussorgsky's "Boris Godunoff." Mmes. Ober, Delaunols, Duchène, Sparkes, Mattfeld; Messrs. Didur, Rothier, De Seguro, Althouse, Reiss, Rossi. Conductor, Mr. Toscanini.

Friday Afternoon, January 1, Wagner's "Parsifal." Mmes. Matzenauer, Braslau, Schumann, Sparkes, Garrison, Cox, Curtis, Mattfeld; Messrs. Sembach, Whitehill, Braun, Middleton, Goritz, Reiss, Bloch. Conductor, Mr. Hertz.

Friday Evening, January 1, Puccini's "Manon Lescaut." Mmes. Bori, Duchène; Messrs. Caruso, Amato, De Seguro. Conductor, Mr. Polacco.

Saturday Afternoon, January 2, Mozart's "The Magic Flute." Mmes. Gadske, Hempel, Schumann, Curtis, Fornia, Robeson, Sparkes, Cox, Mattfeld; Messrs. Urlus, Goritz, Braun, Schlegel, Reiss, Althouse, Bayer. Conductor, Mr. Hertz.

Saturday Evening, January 2, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Botta, Scotti. Conductor, Mr. Toscanini.

Monday Evening, January 4, Verdi's "Aida." Mmes. Destinn, Matzenauer; Messrs. Caruso, Amato, Didur. Conductor, Mr. Toscanini.

Wednesday Evening, January 6, Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Thursday Evening, January 7, Wagner's "Lohengrin." Mmes. Destinn, Ober; Messrs. Urlus, Weil, Braun, Middleton. Conductor, Mr. Hertz.

Friday Evening, January 8, Puccini's "La Bohème." Mmes. Aida, Schumann; Messrs. Botta, Scotti, Didur, De Seguro, Tegan. Conductor, Mr. Polacco.

Saturday Afternoon, January 9, Wagner's "Siegfried." Mmes. Gadske, Ober, Schumann; Messrs. Urlus, Reiss, Braun, Goritz, Ruysdael. Conductor, Mr. Hertz.

Saturday Evening, January 9, Bizet's "Carmen." Miss Farrar, Mme. Bori; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Toscanini.

Tuesday Evening, January 5, Verdi's "La Traviata." Brooklyn Academy of Music. Mme. Hempel; Messrs. Botta, Amato. Conductor, Mr. Polacco.

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HOLIDAY SPIRIT IN STOCK'S PROGRAM

Harp Concerto a Feature of Chicago Symphony Concert—1,000 Singers in "Messiah"

CHICAGO, Dec. 28.—For the Christmas program of the Chicago Symphony Orchestra, given last Friday afternoon at Orchestra Hall, Frederick Stock, conductor, arranged a program which reflected the holiday spirit. The Bach Pastorale from the "Christmas Oratorio," the Overture from Mendelssohn's "Midsummer Night's Dream," Schubert's "Unfinished" Symphony, and a Concerto for the harp, by Carl Reinecke, in which Enrico Tramonti was the soloist, comprised the selections of the first half of the program.

The second part began with the popular and clever arrangement by Wein-gartner of Weber's "Invitation to the Dance," and continued with the "Dance of the Elves," by Klose, given its first interpretation at these concerts on this occasion. Two clever dances by the Australian composer, Percy Grainger, "Mock Morris" and "Shepherd's Hey," were effective, and the concert ended with Smetana's symphonic poem, "The Moldau."

Mr. Tramonti's performance of the Reinecke Concerto was artistic, and the audience evidently enjoyed the number. The Bach and Schubert selections gave the proper classic balance to the program, both being played with unusual finish.

In accordance with its annual custom, the Apollo Club of Chicago gave the first of its two performances of Handel's "Messiah" at the Auditorium last Sunday afternoon, and for this purpose augmented the usual chorus of 300 mixed voices to one of 1,000 singers, recruited from the church choirs of the city.

Harrison M. Wild, conducting the chorus, had the assistance of the entire Chicago Symphony Orchestra, the Auditorium organ, played by Edgar A. Nelson, and, as soloists, Clarence Whitehill, basso; John W. Nichols, tenor; Mary

Ann Kaufman, soprano, and Louise Harrison Slade, contralto, the last two Chicago singers.

It was an imposing and impressive spectacle which the singers presented to the audience, which filled every seat in the vast hall. The performance went with fine effect. The chorus sang with overwhelming tonal volume and with admirable precision.

Mary Ann Kaufman has a liquid, clear soprano, and sang the "Rejoice Greatly!" with refined art. Mr. Whitehill distinguished himself in "Why Do the Nations," which was given with great vocal flexibility and musical understanding. Mrs. Slade, whose voice has sympathetic quality, sang "He Shall Feed His Flock" and "He Was Despised" with musical skill, and Mr. Nichols disclosed in "Thou Shalt Break Them" a tenor voice of power and of robust quality.

M. R.

"Haensel und Gretel" in Chicago

CHICAGO, Dec. 26.—For the delight of the children, the performance of Humperdinck's fairy opera, "Hänsel und Gretel" has become a regular institution of holiday week, and it was put on for the Christmas matinee yesterday afternoon by the Century Opera Company. As guests of the company there were present 150 orphans from the asylums of the city and twenty-five crippled children, many of whom had to be carried to their seats.

The opera brought to notice a young soprano, Gladys Chandler, pupil of Mme. Anna E. Ziegler of New York. Miss Chandler made a petite and graceful figure of Hänsel and disclosed a voice well trained and of pleasant quality. She has both vocal and dramatic talent and sang her music with charm. Myrna Sharlow, as Gretel, also gave a good account of herself. Her high soprano showed in this rôle to good advantage.

A sympathetic interpretation of the *Father* was put forth by Louis Kreidler. Kathleen Howard gave to the *Witch* artistic characterization, and Maud Santley, as the *Mother*, excelled herself. Jeannette Kann sang the two short solos of the *Sand Man* and the *Dew Man*. The rich and intricate score was admirably read by Joseph Pasternak.

Anna Pavlova and her ballet followed with the "Puppen-Fée" and the ten numbers of her divertissement, both of which had been seen here before.

M. R.



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New York Tribune:
Miss Robeson sang Amneris for the first time in New York and sang it unusually well, with rich, round tones and admirable expression.

New York Evening World:
For the first time here, Lila Robeson appeared as Amneris, which she sang and acted with fine effect.

New York Press:
Special interest centered in Lila Robeson's first venture as Amneris in the Metropolitan Opera House, and though this is not the time for extended observations on her impersonation it may be said that she accomplished her task in a way worthy of all praise.

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Dear MUSICAL AMERICA:

You will remember that your paper was the first to give out the news of the formation of the Music League of America, an association of public spirited women, which was the outcome of the inspiration and devoted work of a New York woman who got others interested.

The purpose of this league is to hear, with the aid of experts, young people with musical ambition, and, if when they show marked ability they need aid, either in the way of opportunity for a professional career or to finish their studies, to furnish it.

The league got to work, heard a number of aspirants for fame, and, without question, did a great deal of good, in the way of assisting some very worthy young musicians.

Now I hear there is to be an overhauling of its affairs, for the reason that some of the society women connected with it have been given credit for their interest in the league, when they really gave themselves little concern about it. Furthermore, it is claimed that some of those who have been passed as being worthy of assistance were not up to such a standard as should be required.

This simply means, that, as in all such public spirited endeavors, there is at the start the usual rush of those who like to be in the limelight when any altruistic work is undertaken, soon they lose interest. Meantime, the work itself is carried on by a few devoted spirits, who represent those who do the work of the world, anyhow.

Finally, there comes the necessity of reorganization, so that the enterprise may have that solid and worthy character, which means continuous and permanent usefulness.

It is said that one of those who have been greatly interested in the league is Mrs. E. H. Harriman, the widow of the distinguished railroad magnate, who died not so long ago, though her name has scarcely been mentioned with regard to the affairs of the organization.

I should not have brought the subject up were it not for the fact that I do not believe even those who have been concerned with the origin and progress of this particular institution have any idea of the wonderful effect that the mere establishment of such an organization has had on musical endeavor all through the country.

The mere fact that in a city like New York such a league exists which is willing to hear young people and give them its endorsement, if they were worthy, has put heart and hope into thousands, even if they never got as far as our city limits. It has made them feel that there really are people who are interested in young American talent, and are willing to give them a helping hand, if they need it.

Furthermore, it has established in the minds of our young musical people, and also of their teachers, that there is hope, in the near future, of there being an examining board of experts in every leading city to pass upon the chances of success of young talent.

Here we have something whose value it is impossible to overestimate. Thousands of lives and any amount of money are wasted every year in this country by young people ambitious of success in the musical world, but who lack the necessary qualifications ever to rise beyond a very mediocre position, so that in almost any other line of endeavor, they would be more successful.

It can be readily seen that the existence of a board of examiners, supported by public spirited, altruistic women in

New York City to pass upon such candidates would do a world of good in a double sense.

In the first place, they would encourage and aid the few who deserved it; and, in the next place, they would turn down the great mass of those who simply waste year after year in a fruitless endeavor to win success.

Next, the existence of such a board could not fail to cause similar organizations to be started in the other great cities of the country, and thus, within a decade, we would have really worthy talent receiving aid and encouragement, and those who had comparatively little talent would be frankly told the truth for their own benefit.

So, I wish all possible success to the Music League, trust it will continue, and be put on a more solid basis than ever. If it be true that Mrs. Harriman will publicly interest herself in the matter, she will, for the reasons that I have given, do more to further the cause of good music, and all that that means, than any other influence I can think of.

* * *

The director of the Metropolitan, Signor Gatti-Casazza, in an interview, the other day, made a number of statements which illustrate and confirm what I have endeavored to say for some time past, with regard to the limitations under which the head of such an institution as the Metropolitan labors, and of which few people, especially those interested in one kind of opera or another, or in certain artists, ever dream of.

In this interview Mr. Gatti-Casazza was asked why he had not produced certain of the French operas, notably Debussy's "Pelléas et Mélisande." His reply was much to the point.

Such works, said he, while very proper on the stage of a small opera house like that of the Opéra Comique, in Paris, lose their best effects on the huge stage and auditorium of the Metropolitan.

This will apply to a number of operas of the modern school which are of so intimate a character that one-half of the audience does not appreciate what is going on on the stage. They are wholly unfitted for a large auditorium.

With regard to the particular opera in question, namely, "Pelléas et Mélisande," Mr. Gatti-Casazza very truly stated that while it was received with great favor when Mr. Hammerstein produced it at his Thirty-fourth Street house, it did not appear destined to any particular popularity, as, after the first few performances the demand for seats fell off greatly, in spite of Mary Garden's notable performance as *Mélisande*.

Director Gatti further said that Mr. Hammerstein's experience with regard to this opera was similar to the experience that the Metropolitan had made with Dukas's "Ariane et Barbe Bleue," namely, that while the press commended the work highly, and there was considerable interest on the part of the subscribers, that interest soon fell off, while the general public did not care to come and hear it.

As for Charpentier's "Julien," which was produced last season in the most careful manner and at considerable expense, it did not appear to have won the favor of the public. After the first two performances there was a notable decline in the attendance.

With respect to the revival of some of the old works, Mr. Gatti said that his trouble is to find, among the members of his company, those who could sing the music of Auber, Bellini, Rossini, Mozart and others of former times, who wrote what he called "song operas," namely, operas that consisted largely of arias, duos, trios, et cetera. This was at the time when the recitative or declamatory music-drama of to-day was unknown.

It was all very well for people to suggest that such operas should be revived, but how was the manager of an opera company to do so with success if the members of his company, trained in other and very different schools, could not sing such operas?

Here we have some of the practical conditions and limitations under which a manager like Mr. Gatti-Casazza labors, and which handicap him, both with regard to the production of works that he may personally favor, and that the public would like to hear.

* * *

This brings me to a subject which Mr. William J. Henderson, of the New York Sun, took up last Sunday, in defending a criticism he had written with regard to the artistic value of Mme. Ober's *Eglantine* in the recent production of Weber's "Euryanthe."

It seems that Mr. Henderson did not approve of Mme. Ober's representation on the ground that she had failed as a singer, whatever success she might have had as an artist in her impersonation.

It also seems that he was reproved by friends of Mme. Ober, who offset what

he had written by what some of his brother critics had written.

Mr. Henderson says he does not care a farthing whether anyone agrees with his views or not.

While I hold no brief for Mme. Ober, whom I greatly admire for the artistic enthusiasm with which she imbues every rôle she presents, I am disposed to take issue with Mr. Henderson, when he declares, as his starting point, that people go to the opera, or should go, principally to hear fine singing.

It is precisely this viewpoint which has caused so many of Mr. Henderson's friends to insist that the value of his critical opinion is considerably handicapped because when he goes to the opera he does not go to review the performance, as a whole, which is, after all, how it should be viewed, but to review it, primarily, as an example of what he considers good singing, such a consideration being based upon his experience as a critic and vocal teacher.

In other words, many claim that Mr. Henderson does not sit in the auditorium as a writer for the press, to review the performance as a whole—the singing, the acting, the work of the conductor, orchestra and chorus, the work of the scene painter; and of all those who contribute to the result, including, if you like, the costumer and stage manager—but that he sits there simply to criticize from the more or less restricted view of the vocal teacher, who, like all vocal teachers, has very arbitrary views as to what really good singing is—about which there is very considerable disagreement, as we all know.

The Germans, Italians and French will never agree on the subject. The good Italian singer hates the head tones of the French singer, just as the French singer has his own particular private contempt for the volume of tone that comes from the Italian's throat; finally, there is the German, who looks with disdain on both, as being simply birds of a feather, without any real artistic taste or dramatic ability.

This divergence of opinion is emphasized by the fact that opera of to-day is very different to what it used to be in the old artificial days, when opera consisted chiefly of a number of "vocal exercises," as they might be called, or arias, when the tenor or soprano, while dying of steel, poison or pistol, indulged in twenty minutes of vocal fireworks, to show the exquisite character of their vocal training, as well as the versatility of their throats.

If there is, as Mr. Henderson would contend, really nothing more to opera than mere beautiful singing, why trouble with scenery, with costumes, with a libretto, with a plot? Simply have the singers come down to the footlights—as glory knows! some of them have done—and vocalize. Then let it go at that!

But if the libretto means something, if there is a plot, if there is a dramatic climax of great force and character, then we want something more than mere singers of songs, or duos, or trios.

We want dramatic force, and more particularly do we want it in these days, where, whether rightly or wrongly, the composer has broken away more and more from melody on the stage, and, as Wagner did, has put it into the orchestra.

So I would say, when Mr. Henderson asserts that the main thing in an opera is the singing—that depends a good deal upon the opera. And in the second place I would say: Give me an artist like Mme. Ober whose representation of the part stands out in all its dramatic vigor, intensity and charm, in preference to the artist who sings beautifully, but who has as much idea of action and temperament as a painted wooden Indian outside a cigar store.

* * *

Marcella Craft, for whom I have the greatest admiration as a singer, as an artist and as a woman, has written me a long letter from Chicago, complaining of my strictures anent a certain interview with her, which I happened to come across in the Kansas City Journal, and to which I called attention, because of the general disposition, even of our own singers, to belittle this country and what it has accomplished in the way of musical knowledge and appreciation; when, as a matter of fact, they know next to nothing about it, and haven't taken even the least pains to inquire.

In justice to Miss Craft, I want you to publish her letter, which is just as bright as she is herself.

As will be seen from Miss Craft's letter, she claims that she was misquoted by the interviewer for the Kansas City paper. The point that I want to make—and there I feel sure that Miss Craft is sufficient of an American to agree with me—is in the way of a protest against the habit we have, not only in matters related to music, but in matters even

concerning business, finance and commerce, to belittle ourselves. This is responsible for the general lack of confidence in itself which this nation has, and is largely the cause of the present unsatisfactory condition of business. All of us seem afraid that something is going to happen, afraid to go ahead, afraid to have a mind of our own, afraid to trust in ourselves, in the greatness of our country, in its opportunities, in its wonderful future.

It is, of course, perfectly true that a century ago we did not have much musical knowledge or culture. We did not have even music stores in this country. The musical industries had barely started. It is perfectly true that even half a century ago music had gained very little foothold. It is also perfectly true that the Puritan influences of New England were averse to the development of music, and that it was not until after the great German immigration, which began with the second half of the last century, that musical knowledge and culture began to develop in this country, and to gain a firm footing in New York, Philadelphia, Boston, Cincinnati, San Francisco and other cities.

At the same time, so much has been accomplished within the last generation, and particularly in the last decade, that we are, to-day, in an entirely different position to what we used to be. We are to-day able to hold our own, to stand on our own feet, musically, thanks, largely, to the Germans, and also to the French, the Italians, the English, Scandinavians, Hollanders and Spaniards, and all the people who have come here to live and teach, not to speak of the Americans who have traveled abroad and brought back with them something in the way of musical knowledge and appreciation.

This country is not musically great simply because, as Miss Craft says in her letter, we have some very fine orchestras and opera is given at the Metropolitan as nowhere else in the world. This country is great musically—and this is the particular point I want to make—because of the tremendous love for music, and aspiration of our young people, which you will find even in the remotest districts, in the far off States, where the people are supposed to be barely civilized. I gave you some instances of this early last week. Take another that has just come to my notice:

The city of Corsicana, Texas, is probably unknown even by name to ninety-five per cent. of the readers of your paper. I don't believe there are ten thousand people or a decent hotel in the town. But in that town is a lady by the name of Miss Louise Pace. She is the state chairman for music of the Women's Federated Clubs of Texas. Under her leadership the organization has been instrumental in securing a large number of scholarships from leading instructors throughout the State. Prizes are awarded for the best compositions by Texas composers. A bureau has been established to assist in providing the clubs in small towns with the best Texas talent for concerts and recitals, thereby serving the artists as well as the clubs. Twenty-seven clubs are in the federation, and resolutions were recently passed at the last convention, held in Galveston, to support the movement to bring about the standardization of music teachers.

Besides the work of this good lady and her associates in Corsicana is the Nevin Club, one of the most flourishing study clubs in Texas, which has a considerable active membership, with several hundred associate members. It brings eminent artists of high rank for three jubilee concerts each season. The club was organized in 1897. It is encouraged by the public of Corsicana, whom it has educated to an understanding and appreciation of music.

Of this club Miss Pace is president. Mrs. Huberta Nunn is the director of the choral department.

As in the case of the little town in Nebraska, which with a population of 500 has music in the public schools and supports a municipal band and which I mentioned last week, these places are typical.

Perhaps you won't find this interest or love for music in many of the older cities in the East, especially in New England, but you will find it in the South, in the Far West, in the Northwest, in the Southwest and in the Middle West.

When you come to think that most of the places where you find it are in their very infancy, in the way of material prosperity, doesn't it seem about time for somebody to get up, somewhere, and say something to offset the ridiculous idea that the American people are simply dollar hunters, insensible to the finer things of life and particularly insensible and indifferent to music?

Read the account of your editor's tour in Texas—and he didn't see or hear one—

[Continued on next page]



Martinelli

"Will win his place among the finest tenors of his generation."

PRESS COMMENTS

(Nov. and Dec. 1914)

TOSCA

As for Martinelli he sang finely, with the plenitude of vigorous youth and the training of the true artist. His high tones are round and full and safe; and on Tuesday last he sang with artistic feeling and the technical knowledge that will win for him his place among the finest tenors of his generation.—*Philadelphia Public Ledger*.

Particularly enjoyable was Mr. Martinelli's singing of Cavaradossi's music. Sooner or later this young artist is bound to have his share of the tenor worship always more or less prevalent in this town. Something of the magic of the young Caruso was in Mr. Martinelli's tones, and with the music of the first act he did fine things that he could not possibly have done a year ago. In fact, Mr. Martinelli seems to be growing into his exceptional voice. Since he was heard here first his singing has gained greatly in sureness, freedom, and nuance.—*New York Globe*.

Martinelli was a Mario of whom only praise may be written. He sang beautifully, with honesty and sincerity of purpose, splendid production, superb diction, and acted as well as any of his predecessors. He is an artist who delights by his evident desire to give always of his very best, and he has a voice that is charmingly sympathetic and musical.—*Brooklyn Standard Union*.

PAGLIACCI

Giovanni Martinelli confirmed the previous impression he had made in Brooklyn as a tenor with a clear, ringing voice and with a fine method. He sang as Canio last night, and brought long applause for his "Ridi Pagliacci."—*Brooklyn Eagle*.

Giovanni Martinelli, the young tenor, gave an impassioned version of the heartbroken clown Canio, and he sang the "Vesta la Guibba" with great opulence of voice.—*Brooklyn Citizen*.

Martinelli is growing both in favor and self-assurance, and his big aria, the "Ridi Pagliacci," must be set down as a very splendid achievement.—*Brooklyn Times*.

BUTTERFLY

Mr. Martinelli appeared as the fickle Pinkerton. This was a capable and commendable performance. He sang his one important scene—the gloriously beautiful termination of the first act—with beauty of tone, warmth and intensity.—*New York Journal*.

Mr. Martinelli, who has appeared before as B. F. Pinkerton, made a gratifying success in the part; his voice sounded unusually well, and there was a frankness and sincerity in his acting that put in the test light what must necessarily be a character that cannot be viewed with much admiration.—*New York Times*.

AIDA

Mr. Martinelli's Radames is this season a rôle of real power, and foreshadows the day when the public will accept him as one of the finest exponents of it.—*New York Times*.

The tenor grows in favor with every performance. His work last evening was artistic and intelligent.—*New York World*.

MANON

Giovanni Martinelli, as the Chevalier Des Grieux, proved again that he is one of the best Italian tenors heard here for many years. He and Miss Bori were called before the curtain time and time again after each act.—*Brooklyn Citizen*.

MEPHISTO'S MUSINGS

[Continued from page 7]

tenth of what was to be seen or heard in the way of musical life. He barely scratched the surface, even if he did visit six of the leading cities.

I venture the prophecy that within the next generation, particularly with the conditions as they are to-day, and must be for some time, in Europe, this country will make an advance in the arts, in music, in literature, that will astonish the world. And it is going to do so through the aspiration of its young people, which aspiration is backed by the desire of the average American, be he mechanic, farmer, business man or millionaire, to give his children educational advantages—which he often never had himself.

Four musicians foregathered. One was a Frenchman, one was an Irishman, one was a German, and one was an Englishman. Naturally they got to a consideration of the characteristics of the various nations now engaged in cutting one another's throats and destroying one another's property.

Then they got to telling stories. This resulted in the Frenchman putting up a claim for belonging to the only nation that had wit. The Irishman claimed he belonged to the only nation that had humor. The German, naturally, claimed that he belonged to the only nation that had both. The three agreed that the Englishman belonged to a nation that had neither.

Then the Englishman told a story concerning a certain Tommy Atkins, the name given the English common soldier.

It seems that this Tommy had been a dry goods clerk in a London store, had volunteered, had been sent to a camp for three months' drill, and had then been suddenly dumped across the Channel into a trench near Ypres, in Belgium.

The next thing Tommy knew he was lying on a cot in a hospital. When asked to describe the battle in which he had fought he said:

"First you 'ears a 'ell of a noise—and then the nurse says: 'Won't you please drink a little o' this?'"

Tommy's description has not only wit and humor, but a graphic terseness, which is unequalled. Your

MEPHISTO.

SECOND "MOMENT MUSICALE"

Mme. Delaunoy, Picco and Reiser Stars of Afternoon Program

Second in the series of "Moments Musicales," given at the Waldorf-Astoria, New York, by Ottokar Bartik and under the patronage of practically all of the Metropolitan Opera stars, was held on the afternoon of December 18. The program was given by Raymonde Delaunoy, mezzo-soprano, of the Metropolitan Opera Company; Milo Picco, baritone, formerly of the Boston Opera Company, and Alois Reiser, cellist, who made his concert debut in this country on this occasion. Mme. Delaunoy charmed her audience by her singing of a group of Weckerlin's old French songs, including "En Passant par La Lorraine," now a marching song of the French soldiers. Her program also included "Mandoline," by Debussy, and Moussorgsky's "Chant Hebraïque." Mr. Picco was effective in the Prologue to "Pagliacci," for which he was repeatedly recalled. Mr. Reiser played Lalo's "Intermezzo" and Popper's "Elfentanz" effectively. Dr. Anselm Goetzl proved an able accompanist and musical director. W. J. Z.

No Ban in Berlin on Foreign Operas

Performances of operas written by composers belonging to hostile nations will not be discontinued in Berlin, according to a decision recently arrived at by the managers of the theaters concerned. This, Berlin despatches say, is with the proviso that the operas have artistic value and can be produced without the payment of royalties to the enemy. Bizet's "Carmen" was announced for performance at the Royal Opera on December 27.

Paderewski's Brother Reported Killed in Battle

A despatch to the *New York Tribune* from Lausanne, Switzerland, dated December 24, said that Ignace Jan Paderewski, the pianist, had received information that his brother, who was serving with the Russian army, had been killed in the fighting in Poland.

RUDOLPH GANZ

PIANISTIC HEADLINER



Photo by Matsene

The appended headlines taken from Rudolph Ganz's Pacific Coast notices tell their own story of the remarkable success scored there by the brilliant Swiss pianist

FINE MASTERING OF PIANO IS DISPLAYED BY GANZ

"Appassionata" Given Coherency as Convincing as It Is Artistic.

By REDFERN MASON—San Francisco Examiner, Nov. 15, 1914

GANZ PLAYS WITH GREAT MASTERY

Final Programme is Example of Artistic Power Splendidly Applied.

SAN FRANCISCO CHRONICLE, Nov. 15, 1914

GREAT ART OF RUDOLPH GANZ STIRS HEARERS

By ERNEST J. HOPKINS, San Francisco Bulletin, Nov. 9, 1914

GANZ' MESSAGE IS OF GOOD TIDINGS

Sanity, Strength and Health Found in the Brilliant Playing of Artist. Splendid Individualist.

By WALTER ANTHONY, San Francisco Chronicle, Nov. 9, 1914

GANZ STIRS AUDIENCE WITH MARVELOUS ART

Pianist Displays Rare Mastery in Presentation of Wonderful Work.

By REDFERN MASON, San Francisco Examiner, Nov. 9, 1914

GANZ ENTHRALLS TRINITY AUDIENCE

Swiss Pianist by Superb Art Causes Hearers to Listen With Bowed Heads.

LOS ANGELES TRIBUNE, Nov. 18, 1914

GANZ FLOUTS OLD METHODS

Unusual Interpretations Mark Recital at Trinity—Swiss Pianist Has Ideas of His Own Which Meet With Hearty Endorsement of Music Lovers

LOS ANGELES TIMES, Nov. 18, 1914

BRILLIANT PIANO PROGRAM GIVEN BY ARTIST

Ganz Holds Spellbound Large Audience.

LONG BEACH (CAL.) PRESS, Nov. 19, 1914

RUDOLPH GANZ HOLDS LARGEST AUDIENCE OF THE YEAR ENTHRALLED

His Methods as Unique as His Personality. Shatters All Piano Traditions—Eliminates All Temperamental Tricks—Lets His Genius Speak for Itself.

LONG BEACH DAILY TELEGRAM, Nov. 19, 1914

Sole Direction, CHARLES L. WAGNER
1451 BROADWAY, NEW YORK

RESCUING VOCAL "WRECKS" A FASCINATING PROBLEM

Correcting Results of Faulty Instruction a Task That Appeals Particularly to Eleanor McLellan—Her Theories of Correct Toneplacement

ELEANOR McLELLAN, the New York vocal teacher, has a personality of arresting interest. One feels that Miss McLellan's work is first of all a labor of love, after one has discussed with her several aspects of the problems which confront the modern singing teacher. That she is bound up in her teaching is manifested by the whole-hearted manner in which she talks of her work and her theories.

Miss McLellan has expended a formidable amount of serious thought upon the tabulation and simplification of the basic principles which underlie the study of vocal art. Breath, palate, diction and attack are the primary things to be considered, according to this teacher's doctrine. Great stress should be laid upon the action of the palate in singing. The muscular action of the palate is not (although popular belief holds otherwise) involuntary except if it be considered as a subconscious action. Its proper control becomes involuntary, or rather subconscious, just as does the adjustment of the mouth muscles in whistling. The effect which the position of the palate exerts upon the quality of tone is easily distinguished.

"It is difficult to understand, at first, why I prefer handling 'wrecks' to teaching beginners," said Miss McLellan to a representative of MUSICAL AMERICA recently. "For me it is a far more grateful task to take hold of a pupil whose vocal study has been improperly guided, but who has surmounted the rudimentary obstacles which are difficult properly to impart. Beginners must be taught the bald elements which naturally provide less interesting food for the pupil and instructor than do the questions connected with the higher phases of the art. Not that I am impatiently disposed towards beginners; it is merely that I take more pleasure in resuscitating voices which have well nigh been done away with by ignorant or erratic teachers.

"Recently a pupil came to me who had previously studied with twenty-one teachers! You can imagine how her voice sounded: shrill, worn and harsh. In fact, it was so extremely painful to the ear that I arranged her lessons so that no other lesson would follow immediately upon its heels.

"It is obvious that this girl must have been sincerely determined to acquire the best tuition possible to be willing and conscientious enough to change teachers so often. I found her eager to learn and indeed exceedingly apt; to-day she uses her voice with totally different conception of what singing is. Nor am I ashamed to have her heard singing in my studio now, for I am genuinely proud of her voice."

Miss McLellan contends that the tone

is wrong if the breath pressure is not correctly directed against the chest. Improper direction will not permit the breath to diffuse above, nor will it per-

has been enjoyed by Eleanor McLellan. Her scientific treatment of the voice has gained the admiration of throat specialists who have sent patients to her suf-



Eleanor McLellan, Vocal Teacher, in Her New York Studio

mit the breath to flow properly. What is known technically as "stiff jaw" may result from incorrect breath control, yet this problem, abstruse as it sounds, may be overcome with comparatively little difficulty. Diction also plays a rôle of exceeding importance in curing a stiff jaw as do proper control and adjustment of the palate.

A long and successful pedagogical life

fering from various throat ailments induced by incorrect singing and speaking. Many successful singers have studied their art with Miss McLellan, notably Henrietta Wakefield, contralto, who has sung as a member of the Metropolitan Opera forces; Dan Beddoe, the widely known oratorio singer, and John Young, the favorite concert and oratorio tenor.

B. R.

Rochester Community Chorus and Local Soloists in "Messiah"

ROCHESTER, N. Y., Dec. 21.—"The Messiah" was given a noble performance by the Community Chorus conducted by Harry Barnhaut at the Lyceum Theater Thursday evening, and was heard by a large audience. The work of the chorus attained a high degree of excellence. Lena Everett, soprano; Martha Hathaway, contralto; Marvin Burr, tenor, and Guernsey Surtiss, baritone, all of Roches-

ter, were the soloists and sang with sincerity and reverence.

The first of the series of three chamber music concerts by John A. Warner and the Messrs. Hamburg took place Thursday evening at the Genesee Valley Club. Both the trio and solo numbers were received with evident pleasure by a discriminating audience.

G. R. B.

In a translation into the Japanese of "Rock of Ages," the first line, "Rock of Ages, cleft for me," reads, "Very Old Stone, split for my benefit."

Goshen College Audience Enjoys Musically Fine "Messiah"

GOSHEN, IND., Dec. 26.—The Philharmonic Chorus of Goshen College presented Handel's "Messiah" recently, with the assistance of soloists from Chicago. Many in the fair-sized audience were agreeably surprised at the good tonal quality which Professor Ebersole, the director, extracted from the large chorus. The chorus sang with confidence and intelligence. The soloists, Mrs. Read, soprano; Miss Johnson, contralto; Mr. Todd, tenor, and Mr. Read, basso, did satisfactory work. A word of praise should be accorded to Mrs. Crawford, the pianist.

RICHMOND "JOURNAL" AIDS MUSIC'S CAUSE

Newspaper Offers Three Native Artists in First Concert of Its Series

RICHMOND, VA., Dec. 15.—Under the auspices of the *Evening Journal*, a leading Richmond afternoon paper, Richmond fell in line on last Saturday in the magnificent fight for the emancipation of music in America, and the education of the masses in good music, when it presented David Bispham, baritone; John Finnegan, tenor, and Morse-Rummel, violinist, in a joint recital at the City Auditorium.

A large crowd was present to give the movement encouragement and to show appreciation to Mr. Bells, a young musician of serious intention, who was the local manager for the concert and instrumental in getting the *Journal* to undertake the campaign. A long list of noted artists, to be given out later, will form the rest of the series.

David Bispham's program was the Alpha and Omega of the classics and his charming talk was worth the price of admission in itself. Mr. Finnegan showed an advance in smoothness of style and quality of voice. His "Cielo e Mar" was true to the Italian traditions of singing. He received a warm welcome, which was also tendered to the sterling serious playing of Mr. Rummel. His technical grip in the "Polonaise" of Wieniawski proves his artistry and an even, luscious tone won for him lavish applause after each number. Seldom have such exquisite accompaniments been heard here as those furnished by Winthrop Rogers.

G. W. J., JR.

Stransky and Culp Collaborate in New Haven Concert

NEW HAVEN, CONN., Dec. 20.—The rapidly approaching holidays undoubtedly affected the attendance at the concert given on December 15 by the New York Philharmonic Orchestra, Josef Stransky, conductor, in Woolsey Hall. Mme. Julia Culp, the Dutch *lieder* singer, was the soloist, presenting mastersongs by Schubert and Brahms. She was roundly applauded. Mr. Stransky chose as his principal number the ever welcome "New World" of Dvorak. Debussy's "Afternoon of a Faun" was rather obscure to most of the auditors, but the Strauss tone poem, "Don Juan," was stirring. Its vivid orchestration electrified all. Smetana's facile and beautiful "Bartered Bride" overture was charming.

W. E. C.

350 Choristers in Christmas Concert of Holyoke, Mass.

HOLYOKE, MASS., Dec. 27.—Excellent Christmas programs were given under the direction of William C. Hammond at the Second Congregational Church, the first being a program of carols on December 16 and the other an organ recital on Christmas Day. In the first program the participants were Mr. Hammond, Julia B. Dickinson, soprano; the Mt. Holyoke College Chorus and the choir of the church, making 350 choristers in all.

Always Got More Than His Money's Worth

To the Editor of MUSICAL AMERICA:

Enclosed find my check to cover my subscription to MUSICAL AMERICA for the coming year. This is the sixth year I have done likewise and have always gotten more than my money's worth.

Yours very truly,

ALBERT H. DOWLING, JR.
Erie, Pa., Nov. 17, 1914.

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YOUNG PEOPLE'S HISTORY OF MUSIC

By J. C. MACY

New Edition, price, \$1.25 postpaid

Though prepared for "young people" this book will be found interesting by all who do not care to study the longer histories, dictionaries, etc. It gives, in necessarily condensed form, valuable information, and is written in an easy colloquial style, free from technicalities. For this new edition much material has been added as was needed to indicate the trend of latter-day composition and the biographies of the great masters have been supplemented by sketches of modern composers who have earned a universal reputation.

BOSTON NEW YORK

SAMAROFF'S REAPPEARANCE

Critics Find ART DEVELOPED AND MATURED

NEW YORK



—Photo by Haeseler, Philadelphia

Olga Samaroff A Winner

NEW YORK EVENING POST:—American women are winners in the pianistic contest for highest honors. In Europe, Paderewski, Josef Hofmann and several others of the strong sex hold the fort, but in the western hemisphere the men have capitulated to the fair sex. Teresa Carreno, Fannie Bloomfield Zeisler, Augusta Cottlow, Ruth Deyo and Olga Samaroff—where are the five American men who can hold their own in comparison with these five?

Olga Samaroff is Russian in name only. She comes of American stock and was born in Texas. After a brilliant, but brief, career as pianist, she married the conductor of the Philadelphia Orchestra Leopold Stokowski, and for several years has not been heard in concert hall. This season she is to appear in a number of recitals, and also at concerts with her husband. Her return to the stage is occasion for sincere rejoicing, for, while there are undoubtedly too many recital givers in the country, especially this season, artists of her rank are scarce now and likely to remain so.

She gave much pleasure by her poetic playing of half a dozen Chopin pieces, a nocturne, two preludes, a valse and two of the delightful Polish songs arranged by Liszt; also, by a daintily Viennese rendering of the Schubert-Liszt "Soirées de Vienne," No. 6—one of the most enchanting pieces in the world—and Liszt's Rakoczy March, not to speak of the extras and encores she had to add. But the greatest treat of the afternoon was her playing of MacDowell's "Eroica" sonata.

After she had played this piece, a former pupil of MacDowell, and a composer himself, W. H. Humiston, remarked that he had heretofore considered the "Eroica" inferior to the "Tragic" and "Keltic" sonatas, but that Mme. Samaroff's reading of it had made him change his mind. A finer tribute to the charm of her playing of the "Eroica" could not be given, for Mr. Humiston knows MacDowell as few do. It was, indeed, an entrancing reading of this inspired work; one which revealed the alternate grandeur and tenderness of the music, its elf-like lightness here, its fierce passion there, its longing, its nobility, its originality and its Americanism, as perhaps no one but MacDowell himself had previously revealed these qualities.

NEW YORK TIMES:—Mme. Olga Samaroff, an American artist, notwithstanding her name, has by no means been forgotten in New York, though it is some five or six years since she has played here. She gave a recital in Carnegie Hall yesterday afternoon, where there was a large audience and much applause. Mme. Samaroff has refined and ripened her art since she has played in New York. She has still the fleet and brilliant finger technique that was notable in her playing in years gone by. She uses it with much delicacy, with brilliancy at times, yet not with an obvious purpose of impressing with brilliancy alone.

There was much that was fine in her playing of Edward MacDowell's "Sonata Eroica," a sincere, deeply felt, and admirably planned interpretation, thoroughly sympathetic with the composer's moods. The elf-like scherzo was brilliantly played, and the elaborate figuration that is so much used in this sonata was presented with remarkable clearness and facility throughout.

NEW YORK PRESS:—Mme. Samaroff played with a versatility as great as the variety of numbers she presented. The MacDowell Sonata "Eroica" was perhaps the finest playing of the afternoon. If the pianist did not sound all the depths of this not unfathomable composition, she brought to the fore all the fiery feeling and the elusive tenderness which MacDowell has embodied in the greatest of his sonatas. The fourth movement, with the directions "fiercely, very fast," left nothing to be desired.

Four Chopin numbers, a nocturne, two preludes and a waltz, two Chopin-Liszt Polish songs, the Schubert-Liszt "Soirées de Vienne" and the Liszt Rhapsodie No. 15, which is better known as the "Rakoczy March," completed the third part of the programme.

Evidently there is no limit to the artistic possibilities

BOSTON

tive masters—Schumann and Chopin, and, in these four sonatas of the final years and in many a little piece, MacDowell too. From end to end, the listener heard the sonata as "absolute music," eloquent as such and as eloquently played.

BOSTON POST:—Mme. Samaroff appeared after some seasons' absence from the concert halls. She has ripened as an artist since her previous concerts here. She had always an enviable poise and an intellectual grasp of her subject matter rare among virtuosos. She had a fleet technique. Her tone has now more color than of yore. She has more breadth and authority, and also more charm. Everything considered, she gave a clear and most poetic reading of MacDowell's sonata.

BOSTON AMERICAN:—Samaroff is one of the most charming personalities that sit at the piano. She has been in retirement for several seasons and it is a pleasure to hear her again.

BOSTON HERALD:—Mme. Samaroff has not been heard in Boston for several years. Yesterday was her first appearance here since her marriage. She has long been admired as a deft and polished executant, brilliant in bravura.

MacDowell's sonata based on the Arthurian legend, with its varying themes, the coming of Arthur, the eerie scherzo, Guinevere and the passing of Arthur, provided Mme. Samaroff with many opportunities to display her own distinctive gifts.

PHILADELPHIA

nical demands which it makes upon its interpreters are so great that only a few are equal to them.

Its original production in this city took place in the Spring of 1889. It was played from the manuscript under the composer's direction by Adele Aus der Ohe. Since then the concerto has been presented from time to time by all the leading pianists of the day, but if it was ever given with a greater breadth and power, with a more striking brilliancy, with a more moving eloquence or a more convincing sincerity of sentiment than it was by Mme. Samaroff yesterday afternoon, the occasion has escaped the writer's memory. In its authority and poise, in its technical sufficiency, its intellectual grasp and its emotional fervor, her interpretation of it was wholly satisfying and entirely admirable, and the enthusiastic applause which it elicited was a well-deserved tribute to its worth.

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of Mme. Samaroff's playing, for each of these numbers was performed with finish and much charm.

NEW YORK WORLD:—Mme. Samaroff Plays the Piano Like a Man—Reappearance of Russian Musician at Carnegie Hall Is Well Attended.—To play the piano like a man is the ambition of every feminine musician who has selected that instrument to help her win a career; but few ever realize this desire. One of the few is Mme. Olga Samaroff, the Russian, whose exceptional resources until yesterday had not been dissonal played to the public of this city for several seasons. Beethoven's D Minor Sonata, which was used to open the recital, is a composition well suited to a performer whose technique is fluent and reinforced by a brilliant style. Such a one, Mme. Samaroff gave it with a clarity truly delightful; nor did she overlook the opportunities for many contrasts in power and quality of tone.

The four small pieces that followed—all of them of the eighteenth century—were performed with a limpidness and delicacy that moved the pianist's hearers to redemand the very brief though admirable Martini gigue. At this point Mme. Samaroff gave evidence of both her strength and her understanding of effectiveness by bringing forward the Turkish March from Beethoven's "Ruin of Athens." She interprets it with breadth and authority, never once faltering in the octave and chord playing which ask so much of wrists and fingers.

Mme. Samaroff's playing of MacDowell was very sympathetic, and her Chopin almost equally so. The performance she offered was of such high and well balanced an artistic order that she will be welcomed here whenever she chooses to return.

NEW YORK STAATS-ZEITUNG:—There are not a few women artists to whom every real friend of music would wish a husband who would remove them from the field of art, but Olga Samaroff, who since her marriage has hidden herself away in her home life, has been missed, and the renewal of acquaintance with her yesterday afternoon caused the purest pleasure not only to me, but to a very large audience in Carnegie Hall.

Mme. Samaroff is one of the most refreshing and precious artistic personalities among the women who are striving for the prize. Healthy to the core, and yet with a certain feminine coquetry where it is permissible; again possessing almost masculine authority and power, and yet without the empty "hojotoho" of the piano Walkure; intellectual, individual, intensely sensitive, always within the boundaries of the aesthetically beautiful, but without becoming effeminate or weak; possessing much varied color, and yet avoiding the crass extremes. Her touch was inexhaustible in finesse and caresses; her left hand is a second right hand; her phrasing interesting; she possesses that light, loose wrist for swift octaves and a nobility and purity of finger technique that one seldom meets with. All this breathes blooming personality, which raises all she does far above the ordinary.

Unfortunately, I must deny myself commenting upon all the delights of her program. The Beethoven Sonata was a treat, especially the beautiful solemnity of the slow movement. In several compositions of Graun, Benda and Padre Martini, these graceful old masters, she put in the most delicate, and sometimes humorous, touches. MacDowell's unfortunately so seldom heard sonata "Eroica," with its changing moods and contrasts, she awoke to dramatically moving effect, especially the second movement, with the title "Elf-like—as light and swift as possible," was a regular "Midsummer Night's Dream" of mysterious, elfin witchery. A perfect horn of plenty of rare charm was brought by her Chopin playing, and when her fingers glided through the Schubert-Liszt "Soirées de Vienne" one seemed to see carpets of flowers springing up.

The public gave the artist a rousing reception. Mme. Samaroff is one of the finest artists I know. If a king's crown was upon my head, or the millions of great captains of industry upon my conscience, I should have Olga Samaroff play to me every day.

As in the sonata, so in the pieces by Chopin and Liszt, there was poise, delightful clearness in swift or in complex passages, intelligently musical phrasing, variety in touch.

BOSTON DAILY ADVERTISER:—In Mme. Samaroff we have an artist thoroughly familiar with the possibilities of her art and endowed with a digital facility, rapid and easy, equal to coping with the difficulties of such technically formidable compositions as those of Chopin and Liszt. Guided by a musical intelligence sufficiently alert to grasp clearly the structure of a work, and to present it with nice appreciation of its rhetorical effects, she depicts contrast; light and shade; the balance and flow of music as a whole.

BOSTON JOURNAL:—Mme. Olga Samaroff, the pianist, whom Boston appreciation started on the road to high honors, and Reinald Werrenrath, the New York baritone, entertained a rather large audience in Symphony Hall yesterday afternoon.

To Mme. Samaroff—who in private life is now Mme. Stokowski, wife of the conductor of the Philadelphia Orchestra—the occasion was like a homecoming after a long absence. The audience gave her the friendliest sort of greeting and applauded her graceful yet vigorous playing with the warmest enthusiasm. Her principal number was MacDowell's "Sonata Eroica." She also gave a Chopin mazurka and a prelude, a Liszt rhapsody and Liszt's arrangement of some of the Chopin and Schubert songs. Her playing has gained considerably in feeling and vigor.

PHILADELPHIA PUBLIC LEDGER:—The outstanding feature of the concert of the Philadelphia Orchestra at the Academy yesterday afternoon was the performance of Tchaikowsky's first concerto for piano and orchestra, by Olga Samaroff (Madame Stokowski), who made her reappearance after an absence of several years from the concert platform.

The enthusiasm that greeted her and repeatedly recalled her at the close bore witness to the novel place the soloist's personality and her art have won for her with the people of Philadelphia. No other performer of the season has received anything approaching the overwhelming cordiality of the demonstration.

If Madame Stokowski had come among us utterly unheralded and unknown her playing would have deserved the tribute paid it yesterday. She played wonderfully. In the technical elements of finger-work, rhythm and accent her work was distinguished, but in all she did there was the informing and inspiring leaven of the afflatus that it is beyond any teacher to communicate, for it must come from the depths of one's own being.

BOSTON EVENING TRANSCRIPT:—In aspect and in accomplishment Mme. Samaroff has come back to our concerts much as she left them. She was the same pianist when she appeared first to the stage of Symphony Hall yesterday; she was the same pianist to hear when she had finished her appointed and her extra numbers, and her hearers, as of old, were loud in applause of her. Not one of her familiar talents seemed lessened or dimmed—her roundness of transparent tone, her clearness of articulation, her crispness of touch, her fleetness and evenness of finger, her command of large but never strident powers, her keen sense of rhythm and climax, of flowing melody, running arabesque of contrasting mood and voice.

She played also the Heroic Sonata of MacDowell—the sonata that would summon Arthur, "flower of kings," the magic world of Merlin, the passion that longed and brooded over Guinevere, the passing out of combat into felicity as though along a path of golden memories. He who listened to Mme. Samaroff yesterday might not doubt the large and exalted voice of the music in the first movement and in the finale; the fancy that plays through the scherzo; the deep songfulness of the adagio; the beauty that fills this song and that plays again out of the contrasting passages.

Here was music written with high imagination and in large ardor of spirit; that everywhere fused its form with its images and its passion. Here was music again that summoned all the eloquence of the piano, that melted its limitations; that rang with the "klang" by which the hearer knows its instinctive and sensi-

PHILADELPHIA INQUIRER:—The real feature of the concert and its most enjoyable and noteworthy incident was the admirable performance by Mme. Olga Samaroff of Tchaikowsky's great concerto for the pianoforte in B flat minor. Where in all music is there anything more magnificent and uplifting than the announcement by the full orchestra of the grandiose theme to the accompaniment of those sweeping chords upon the obbligato instrument? What could be in more effective contrast to this superb beginning, with its eloquent and inspiring suggestion of a triumphant exaltation, than the plaintive, tender, wistful appeal of the andante which follows it and what listener with any power of intelligent appreciation can be insensible to the fire and passion and harmonic grandeur of the allegro con fuoco which brings this noble composition to its resounding close?

It is all wonderful, a veritable inspiration of genius, and the beautiful melodic ideas of which it is compounded are varied and developed and in all manner of ways exhibited with a maximum of impressiveness and of art. The only trouble with it is that the tech-

ECHOES OF MUSIC ABROAD

No Beecham Russian Season for London Next Summer and Covent Garden Directors Still Hesitate—Belgian and Russian Pianists Have War to Thank for Engagements in England—Gerald Cumberland Pairs Off Composers and Poets as Spiritual Affinities—A Piebald Moor of Venice in Lyons Performance of "Otello"—New Travelling Opera Company for England—Concerning Musical Fidgetiness in Church Organists

IT is rumored in London that the projected Beecham season of Russian opera at Drury Lane, which had come to be regarded as an annual undertaking, has already been abandoned in so far as 1915 is concerned, as most of the male members of the company are in the fighting line and the company generally is hopelessly scattered. The directors of Covent Garden, too, are still so uncertain as to the practicability of having the annual Spring and Summer season that they are suspending all arrangements.

On the other hand, a new company organized for tours of the provinces has announced that it will begin its touring activities next Autumn. This is the Harrison Frewin Opera Company. The head of it has had long experience as a director of the Mapleson, Carl Rosa and Moody-Manners companies, and it was he who was responsible for the adaptation of Mendelssohn's "Elijah" to the operatic stage.

AT least two pianists appear to have profited by the chaotic European conditions. As a refugee in England Arthur de Greef, undoubtedly the foremost of Belgian pianists, has been playing in London and in many of the other English cities, where until now he has been a stranger.

Basil Lapellinkoff, the Russian, has succeeded to many of the engagements in England booked for Moriz Rosenthal this season, Rosenthal because of his nationality being obviously "disqualified" for the time being. At a recent concert of the Birmingham Symphony Orchestra Lapellinkoff played the Chopin Concerto in E Minor, and also the Saint-Saëns Variations on a Beethoven theme for two pianos with the orchestra's conductor, Julian Clifford, at the second piano.

One of Katharine Goodson's last appearances before sailing for this country was at a concert of the London Philharmonic Society at which she played the Grieg Concerto. Safonoff conducted the program, which also contained Liadov's *Légende* "The Enchanted Lake."

HOW over-strenuous emotion on the part of a singer can mar a performance of opera is illustrated by a story that comes from Lyons relating to a performance of "Otello" given there by a company from La Scala, Milan. The dusky Moor of Venice amazed and disconcerted the audience by suddenly changing color. He had worked himself up to such a temperature that his make-up melted under his turban and rolled down his face, until by the end of the scene he was piebald, his chin being black, his forehead white and the rest of his face neither one nor the other.

HOPELESS as must be the task of seeking among creative artists two men of precisely the same artistic outlook and mental build, it is yet quite possible to find minds of the same caste adopting a style shared by each. "Who can doubt that Tennyson was Mendelssohn's spiritual affinity?" asks Gerald Cumberland. "There is in both the same quality of tenderness, the same neatness of workmanship, the same exquisite voicing of current and popular ideas, the same lack of profundity, the same determination to be prosperous, 'so far as is compatible with our high artistic

ideals," and the same slick industry. One scarcely knows whether to refer to them as Mr. Tennyson and Mrs. Mendelssohn or Mr. Mendelssohn and Mrs. Tennyson.

"Among the really great men we have Goethe and Beethoven showing minds of the same caste," continues the well known English critic in *Musical Opinion*.

"Lord Byron was so characteristic a figure of the early years of last century that one expects to find several composers who resemble him. But there is only Berlioz, and even he is like Byron only superficially. Berlioz was a bigger spirit than Byron; his noble sympathies were more spontaneously aroused. But



Bohemian National Theater and Opera House in Prague

The city of Prague has two opera houses, the Bohemian National Theater and Opera House being of special interest because of the fact that it was built by popular subscription on the part of the Bohemian peasants. The original building was burned on the opening night. The accompanying picture shows it in its rebuilt form. It is devoted more particularly to operas by Bohemian composers, in so far as this is practicable, Smetana's "Bartered Bride" having been performed there 800 times. The Austrian government has requested the public to patronize opera during the war.

"Both were philosophic poets striving, not to sum up the scientific thought of their day, but to arrive at spiritual truth by concentrating all their powers of mind on the basic problems of the Universe. Neither of them penetrated any mystery, but the work of both makes us feel that we are one step nearer to the proper perception of the spiritual destiny of man.

"It is impossible to pair Bach or Handel off with anybody. Handel was a little like Dr. Johnson and more like John Bull. To find a counterpart for Bach one has to search the Old Testament.

"But when we come to more modern times, it is easy to find correspondences of style and of thought between the great composers and the great poets. Rossini had all the weaknesses and none of the strength of Victor Hugo. I suppose there never was a composer who equalled Rossini in his power of saying nothing in particular in a grandiloquent and breathless style. His music is essentially windy; so is the poetry of Victor Hugo.

"There is a still closer spiritual union between Debussy and Maeterlinck. They are reported to be enemies; they may well be so, for they have too much in common to feel a mutual attraction. Like repels like in human nature. It is only those who are different who find happiness in the other's presence. Maeterlinck's genius has greater fecundity, breadth and inherent strength than that of Debussy. The composer has said one thing that was original and he has gone on repeating it ever since. The poet, on the other hand, has said many things, and all of them have been new and true and beautiful. These two men come nearest to each other in 'Pelléas and Mélisande'; so near are they, indeed, in this work that I am sometimes tempted to think that Debussy's musical style has ever since been modelled on the poetic style of the drama. In studying the opera, words and music together, one does not know which was written first.

tween Strauss and Nietzsche is even more pronounced.

"Though it is true that the artist's mind is extraordinarily impressionable, it is also, all popular belief to the contrary, extremely stable. It absorbs and takes the color of every influence it meets, but it never undergoes a radical change. Its responsiveness to outside impressions is not a source of weakness but of strength. When a man of artistic gift absorbs a particular influence he does not become governed by that influence; he simply assimilates it, and as a rule it becomes merely an indistinguishable part of his psychology.

"For this reason it is incorrect to assert that a particular poet's work is like a particular composer's because the former has come under the influence of the latter, and *vice versa*. Their work is alike simply because the mental make-up of the men is alike. Their minds, in all probability, have been moulded to similar shapes, because, at the very outset, they were similar. That is to say, like minds are accidental; it is only intellects constitutionally similar from birth that can develop on similar lines and produce similar work."

THE recent death of Annette Essipoff brought to an end the career of the first Russian woman pianist to achieve extended celebrity. For the past twenty years she had devoted herself exclusively to teaching and one of the most illustrious of her sometime pupils, Ossip Gabrilowitsch, is now touring this country. Another pupil of hers of whom much is expected, Serge Prokofiew, won the prize of a pianoforte awarded to the year's best piano student at the Petrograd Conservatoire last year.

Essipoff was born in 1857. She was educated first at the Petrograd Conservatoire, where she won a gold medal in 1871. Her chief master was Leschetizky and later on she became his wife, though the marriage did not prove to be of the enduring kind. Her career as a public pianist, which took her all over Europe and brought her to America, began in 1872. Twenty years later, in 1892, she was appointed to the faculty of the Conservatoire in Petrograd and from that time she ceased appearing in public.

MUSICAL fidgetiness in church organists comes in for discussion by a writer in a recent issue of *Musical News*. The disease in an organist generally manifests itself, he observes, in sudden and disconcerting changes of organ tone in accompanying psalms and hymns; a chopping-up of sentences by the too punctilious observance of unimportant commas in the hymns; and a general striving after dramatic effects which, in a church, so far from being effective, are merely vulgar.

"Your fidgety organist is indeed a thorn in the flesh. If the keys be flat, or if the basses drag, he seems quite incapable of restraining himself; and one hears throughout the service a series of smothered groans and impatient snorts proceeding from behind the organ curtain. These manifestations are often supplemented by fierce whispers to the boys (who may, however, be trusted to ignore them completely); and, if the organist can make himself visible to the choir in a mirror, by fearsome grimaces indicative of intense physical discomfort.

"These performances, futile as they are as a means of remedying any state of affairs whatsoever, are extremely annoying to those who perforce have to listen to or witness them. If a service is going

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

badly, nothing can be done by such methods to improve matters; a sensible organist will possess his soul in patience till the next choir practice.

"Some organists again are never happy unless they are in constant communication with their forces. They will pass down to the choir men scrappy notes relating to this or that passage in the anthem; they feel sure the tenors are going to miss a lead, so they sing it themselves in a raucous voice; and they will do everything possible to show their entire lack of confidence in their choir.

"It may be thought that in a simple unaccompanied anthem the choir will be left in peace. But no; down from his stool clammers the energetic man; and, lacking a sense of the ridiculous, he will industriously beat four in a bar, while the choir administer the snub direct by pointedly averting their gaze from the agitated wavings of his baton.

"Perhaps a choir's most frequent complaint against the organist is that his accompaniments are too heavy and drown their best efforts. Very few organists escape the charge, though it is not always well founded. As a rule, neither organist nor choir is in a position to judge of the effect of their combined efforts. While, in the chancel, the organ may seem to be overpowering, it may well happen that in the body of the church the voices tell. The 'tyranny of the organ' in this respect is often more apparent than real."

TO Hans von Bülow has been attributed the saying that every pianist should know by heart at least eighty pieces. It is very doubtful, however, if the majority of gifted pianists that one hears have command of such a repertoire, notes G. H. Clutsum in the *London Observer*. "The standard set by von Bülow was probably dictated by his own exceptional ability to memorize music, for it is said

of him that he could take a new composition and after reading it a few times away from the piano, sit down and play it without reference to the score."

J. L. H.

DETROIT CHORAL CONCERT

Florence Hinkle Soloist with Orpheus Club—Weston Gales's Address

DETROIT, Dec. 12.—The Orpheus Club opened its season last evening with the first of two subscription concerts. Charles Frederic Morse, conductor of the club, achieved marked success in ensemble perfection. Florence Hinkle was the soloist. The chorus opened the program with "An Old Dutch Thanksgiving Hymn," the singing of which either opens or closes every program given by the club. Then followed "The Sword of Ferrara" by Bullard, a group of songs, one of which was "Farewell to Minka" by William Rees; a group of five part-songs by Elgar, and a group of which MacDowell's "From the Sea" (a request number) was the most striking.

Miss Hinkle completely captivated her hearers with her sweetness and delicacy of tone and clarity of diction combined with true artistic interpretation of her songs. To close the program Miss Hinkle and the club sang "Oh Earth, Thou Art Fair" by Dregert. Harriet J. Ingersoll, as accompanist, did most excellent work.

Weston Gales, conductor of the Detroit Symphony Orchestra, addressed the members of the Tuesday Musicales December 8 on the modern orchestra, illustrating his talk with charts. E. C. B.

NOTABLE NORFOLK CONCERT

Melody Club Scores One of Distinct Successes of Several Seasons

NORFOLK, VA., Dec. 14.—What proved to be one of the distinct successes of this and several seasons in Norfolk was the recent appearance of the Melody Club, under the direction of Mme. Edith Virden Silance. This club gave its initial performance at the Wells Theater to a splendid audience, gratifying both in its size and cordiality. The visiting artist was Paul Althouse. This is not the first appearance in Norfolk of the Metropolitan Opera tenor, for he sang here with the Handel-Haydn Oratorio Society some three years ago, making at that time a profound impression. This, his second appearance, added to his popularity.

The local soloists taking part in this concert were Mrs. Esther Jeanette Shapiro, soprano, and Mrs. Sallie Kindrid

Boice, contralto. Both earned much praise by their sincerity and the apparent ease with which their numbers were given. Louise Lewis, who sang the first soprano part in the female quartet in this concert, displayed a coloratura of good quality and plenty of volume when needed. It would be difficult to say too much in praise of the women who have organized this club, which made not only an artistic success, but—what to the Norfolk public is an unheard of achievement—an unqualified financial success.

Edwin Feller recently sent out invitations to the men singers of the city to meet in Stieff Hall for the purpose of organizing a male chorus, with the end in view of giving a concert early in 1915 for the Belgian sufferers. The response with which this request has been met has been unexpectedly large, and indications point to the possibility of a male chorus numbering at least 150. The question of the permanency of this organization is to be determined later. R. V. S.

NEW ARTISTS PROVE WORTH

Rudolph Polk and Philip Gordon Show Gifts in Wanamaker Recital

Exceedingly gifted musicians are Rudolph Polk, violinist, and Philip Gordon, pianist, who made their initial bow to New York on December 21, in the Wanamaker Auditorium. Both are Americans and their work on this occasion afforded real pleasure.

Mr. Polk, who played most of the program, was daring enough to open with the Franck sonata. Barring over-sentimentality in the first movement he played the masterpiece with extreme finesse. His colleague was superb. In three of Kreisler's Bach transcriptions Mr. Polk again played artistically.

Mr. Gordon loomed up as an artist who must shortly be reckoned with by virtue of his penetrating and brilliant readings of four rhapsodies by Dohnanyi (the pianist's teacher). Here the applause was tumultuous and could only be quelled with an extra, an arrangement of the "Lucia" sextet.

A new violin concerto by Gernsheim

was introduced by Mr. Polk. It appeared unimportant on first hearing and contains much that is meretricious and conventionally hard and showy. In a final group of short pieces Kreisler's version of the Wieniawski caprice won prolonged applause. The audience was of good size and discriminating. B. R.

SPOKANE HEARS McCORMACK

Tenor's Singing of Handel Aria Shows Command of Classic Style

SPOKANE, WASH., Dec. 20.—The musical event of this month in Spokane was the recital given by John McCormack at the Armory on December 14. Like all big concerts of this city, it was under the local management of Mrs. H. W. Allen. It was regarded as unfortunate that circumstances compelled the choice of the Armory in this glacial weather, as there are no means of properly heating it. The consequence was that the big hall was about two-thirds full, with a physically cold but appreciative audience.

Mr. McCormack was in good voice. He soon got into touch with his hearers and responded generously with his encores. His most applauded offerings were the group of Irish songs. His "Deeper and Deeper Still" from Handel's "Jephtha" proved him to be capable of handling the more serious themes in a classic and traditional style.

The violinist, Donald McBeath, pleased best in the minute and delicate works, such as the "Chanson Louis XIII and Pavane," Couperin-Kreisler. The accompanist, Edwin Schneider, was most satisfying and sympathetic. M. S.

Henry Holden Huss, the noted pianist-composer, has been invited to read a paper on "The New Era in Piano Study" at the piano conference on Tuesday afternoon, December 29, at the meeting of Music Teachers' National Association in Pittsburgh. He will also play his Etude Romantique, op. 23; Prelude in D, op. 17; Intermezzo in G, op. 23; Valse in A, op. 20; Nocturne, op. 20; Prelude in A Flat, op. 17.

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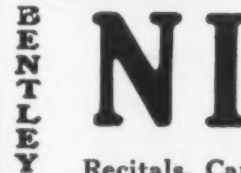
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**Musical Art Club of Little Falls
Has 200 Members in
Population of 6,000**

LITTLE FALLS, MINN., Dec. 28.—A Club that is truly "a vital force in the community life" is the Musical Art Club of Little Falls.

Mrs. R. D. Musser is the president of the club, which numbers more than 200 members in a town of about 6,000 inhabitants. The proportion of membership to population may be taken as significant of the club's influence. Mrs. Musser has associated with her some very able musicians.

Business men of the town appreciate the value of the club in a commercial way and lend their aid in securing and entertaining representatives of district and State Federations to which this progressive body of women belongs.

The plan of work for the year embodies ten purely musical programs by local musicians, ten programs miscellaneous in character, in which the literary side of the subject is emphasized; two student programs and others less formal, with talks for children and music by them.

A feature of the year is the Municipal program in which the organizations of the town unite in one appearance. These, to the number of six, are enumerated as a band, an orchestra, two men's glee clubs, a church choir of twenty girls and a woman's quartet. This is established as a highly popular concert.

A series of three artists' recitals for the current year is furnished by the University extension course and consists of the Philharmonic Orchestral Club from the Minneapolis Symphony Orches-



Mrs. R. D. Musser (on left), President Musical Art Club of Little Falls, Minn., with a Friend

tra, a chamber music recital and a male quartet concert.

The Musical Art Club is a member of the National Federation of Music Clubs. F. L. C. B.

KANSAS CITY RECITAL OF CONCERTMASTER SHOSTAC

**Orchestra's First Violin Proves His
Worth—San Carlo Opera Success
and Pavlowa Throng**

KANSAS CITY, Mo., Dec. 18.—One of the notable recitals of the season was that given on Tuesday evening by Henri Shostac, the new concert master of the Kansas City Symphony Orchestra. Although the influence of Mr. Shostac's splendid musicianship has been felt in the orchestra this season, one needed to hear him in recital to fully appreciate his art. He played the Mozart Concerto, a Brahms Adagio, "Caprice Viennois" by Kreisler, "Zigeunerweisen" by Sarasate, and assisted by his wife, Ray Shostac, violinist, and Clara Blakeslee, pianist, he played Sinding's Serenade and a Moszkowski suite. The entire program was beautifully presented and received with hearty applause.

The San Carlos Opera Company played a very successful three days' engagement at the Willis Wood Theater. The operas given were "Lucia," "Cavalleria Rusticana," "Pagliacci," "The Barber of Seville" and "Carmen."

Pavlowa with her company of dancers and orchestra, under the direction of

Theodore Stier, gave a performance in Convention Hall on Tuesday evening under the local management of Mr. and Mrs. W. A. Fritschy. The program was much enjoyed by a large audience. M. R. M.

CONCERT OF RUSSIAN MUSIC

**Louisville Choir in Unusual Program of
Church Compositions**

LOUISVILLE, Dec. 19.—An unusual and most interesting concert of music from the Russian Church service was given at the Woman's Club Auditorium last Tuesday evening by the vested choir of Calvary Episcopal Church, under the direction of Frederick Cowles, organist of the church.

The numbers were sung without accompaniment, by a chorus of sixty-five, which displayed not only great beauty of tone, but really remarkable shading and ability to remain on pitch. The reverent attitude of the singers contributed much toward giving the necessary atmosphere for the recital, and gave added poignancy to the always present note of pity and sorrow in the Russian compositions.

The concert opened with the Russian national hymn and was followed by Tschaiakowsky's "Christ when a child a garden made," "The Lord's Prayer," "The Ave Maria" and "The Hymn of Praise," Lvoff's "O Holy Jesus," Gretchaninof's "Creed" (with Miss Ilva Ropke as soloist), Ippolitow-Ivanow's "Bless the Lord, O My Soul," Bortnyanski's "Cherubimic Hymn," and Schvedof's "We Praise Thee," from the communion service.

Much credit is due Mr. Cowles for giving to the public of Louisville a program of music so little known, and yet so wonderfully worthy of wider acquaintance among lovers of artistic church music.

A goodly audience braved the zero weather to attend the recital. H. P.

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TEXAS STUDENTS SPURRED BY INDEPENDENCE APPEAL

**Constructive Effects of Mr. Freund's
Houston Address—Concerts of
Miss Ware and Orchestra**

HOUSTON, TEX., Dec. 21.—Professional musicians in Houston are still talking of the address made here by John C. Freund, editor of MUSICAL AMERICA, with regard to American home loyalty to our artists and to study for our young girls and boys in their own land. Mr. Freund's address evidently brought ideas to maturity that have long been lying dormant in the minds of many. The critics are enthusiastic over his campaign, and—of equal importance—the music students are awakened and thoroughly interested in the ideas set forth by Mr. Freund.

Mrs. Robert Cox was the means of bringing Mr. Freund to Houston during his tour of Texas. It was a pleasing fact to note that, although short notice was given for the banquet, to which verbal invitations had to be sent hurriedly, the response was very general. A splendid spirit prevailed at this affair, given at the Rice Hotel, and again the general in-

terest of the public was noticeable when at eight o'clock, as the speaker appeared on the stage of the music hall in the hotel, he was met by a large and enthusiastic audience.

Helen Ware, violinist, recently made her first appearance here as soloist of the Girls' Music Club. Stormy weather prevailed, but a goodly sized audience greeted the young artist. Miss Ware presented a well balanced program. Louise Daniels, of Houston, gave musically support at the piano. Most decided success is manifesting itself in the life of the Girls' Music Club. Russian music is the subject of thorough study at fortnightly meetings this year.

The Houston Symphony Orchestra, with Julian Blitz as director (first an experiment, now a part of progressive Houston), in spite of wars and rumors of wars, grows steadily. The performances are well attended and the galleries are well filled with students. The program for the last concert was selected entirely from dance rhythms as set forth by Edward German, Grieg, Moszkowski, etc. Every box was taken and the opera house well sold out. Mme. Johnson, soprano, formerly of Chicago and now engaged in Houston as soloist of the Presbyterian Church, was selected as assisting artist. K. A. L.

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Of which **ALESSANDRO BONCI** writes:

Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

Parma, 21st Sept., 1913.

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The NEGLECT of VOCAL TECHNIQUE

By Wilhelm Augstein

[Editor's Note.—Mr. Augstein was for many years identified with the musical life of Berlin and was for four years an assistant to the late Frank King Clark. He is now teaching in New York.]

ONE of the striking features of contemporary musical technic in general is the phenomenal perfection and brilliancy of its instrumental aspects in contrast to the deficiency of its vocal side. In only too many cases instrumentalists are open to criticism on the score of one-sidedness, namely the predominance of great technical perfection over the more specifically musical, and artistic achievement. Instrumental technic has fairly reached a climax of perfection, and virtuosi of first rank appear daily in our concert halls. The problems of instrumental technic have been solved.

In view of this fact one is all the more astonished to find that the achievements in the field of vocal technic are more than doubtful and, to judge by the singing on operatic stages and concert platforms, there seems to be more ignorance and darkness afflicting vocal teaching than ever before. The physiological and scientific investigations of to-day have succeeded in explaining theoretically the correct and natural working of the vocal organism, but there seems to be a great gulf between this theoretical knowledge and its practical adaptation. Owing to the fact that the operation of the vocal organism is not a visible process, the control of it is practically left to the sensation of the producer and the ear of the teacher. No singer is able to supervise successfully his own tone production by merely listening to his own voice. Therefore, the success of the vocal student depends largely on the capability of his teacher and his teacher's exact hearing. Knowledge of what constitutes a right tone and an absolute and reliable ear to distinguish between right and wrong voice production are the absolute essentials of the voice teacher.

Most of the present methods of singing seem to result in injury or destruction to voices. One needs only to listen to the voice production of singers to-day to feel the truth of this statement. The real Italian "bel canto" is to-day scarcely heard and the schools of singing seem to have lost sight and knowledge of its nature and essence. Unnatural tone emission characterizes most present-day singing.

There are few voices of such natural perfection as to make their scientific training unnecessary. Even the so-called naturally beautiful voices generally need such upbuilding and development. The full beauty of a voice can appear only when its perfect emission will allow the vocal organism to perform nature's function perfectly. Some voices need placing in general, while others, naturally well placed, reveal only faulty emission in the low and especially high registers. The ability to equalize the emission through two to two and a half octaves, which operatic work demands, is the true test of a voice teacher, besides being a most delicate and subtle work. In order to reach this condition it is necessary to get rid of the obstacle which hinders the organ's response according to nature's normal course and to free the voice from wrong muscular interferences, in banishing all muscular efforts so generally misapplied in the effort to reach the extreme registers. Instead of thus straining the voice the singer should realize the fact, that the first essential for overcoming these difficulties in the extreme registers is perfect relaxation of the whole muscular system. Then the voice can respond freely and will reveal its natural quality throughout its full range. On the other hand, a voice, strained in its extreme registers, will soon refuse to respond even in a still naturally working medium and sooner or later the whole organism must suffer from this bad treatment. Some will last longer than others, according to the strength of the vocal apparatus, but no singer will escape the fate of bad singing. The truth of this

can be witnessed daily in the many voices of opera and concert singers which sound worn out, harsh, old and disagreeable when they should still be in their prime.

The defect in the art of correct voice placing is sufficiently proved by the fact that most singers enjoy only a short career and have to relinquish their positions at a period where they should be at their best. The harm done by bad voice teaching is more serious than is generally realized. Young singers cannot be too circumspect in choosing their instructor. Much labor, many vexations, irritations and final disappointments could be saved if such care were taken in the choice of a first teacher.

NEW ORGANIZATIONS AID SAN ANTONIO'S PROGRESS

Festival Association and Orchestra in
Active Campaigns—Shoppers Hear
Symphonic Music

SAN ANTONIO, TEX., Dec. 24.—Two musical organizations of much importance to San Antonio have been perfected this year. One is the San Antonio Festival Association, with Nat Washer as president and H. W. B. Barnes as director. Its purpose is to give a music festival on the order of those in Cincinnati and other cities, but the festival will be in mid-Winter here.

The other organization is the San Antonio Symphony Orchestra, with Mrs. Eli Hertzberg as president and Arthur Claassen as director. Six concerts have been arranged for the remainder of the season.

At the San Antonio Club's Christmas musicale, Mildred Gates played with good effect Chopin's Nocturne, op. 37, and Impromptu, op. 39, and Messrs. d'Acugna, pianist; Matthews, violinist, and Galindo, 'cellist, gave an excellent performance of Mendelssohn's Trio in G Minor. Other numbers that pleased the audience were songs by Mrs. S. J. Baggett and Lieutenant Moore, a violin solo by Miss Wiseman and a Christmas carol by the Fox Quartet.

At the home of Mrs. Adolf Herff, the Tuesday Musical Club recently honored its president, Mrs. Eli Hertzberg, with a

musicale and reception. The program consisted of numbers sung by the Tuesday Auxiliary Chorus, by the Orpheus Quartet, consisting of Mrs. L. L. Marks, Gilbert Schramm, Mrs. Ernest Scrivener and Charles Lee, and offerings by an instrumental quintet, composed of Mrs. Bassett, organist; Messrs. Matthews and Anderson, violinists; Galindo, 'cellist, and d'Acugna, pianist.

What are said to be the only purely symphony orchestra concerts in a mercantile establishment are those being given every Saturday at the Wolf & Marx store by a thirty-five-piece orchestra under the direction of W. H. Smith. These concerts are liberally patronized, and their success is already carrying them through their second season. Inquiries are coming in from various large cities as to the plans and methods of these concerts.

Flora Briggs, a young pianist of exceptional talent, was recently heard in a program at the Woman's Club. Her playing is characterized by a clean technique and well-defined phrasing. Miss Briggs is a former pupil of Mrs. Yates Gholson, and later of Marcan Thalberg of the Cincinnati Conservatory. She will return to Cincinnati in January for further study. C. D. M.

EVENING OF SALTER MUSIC

Composer-Pianist in Musicians' Club
Program of Her Works

At the Musicians' Club of New York on Tuesday evening, December 22, there was a program of works by Mrs. Mary Turner Salter, composer of many beautiful songs. Homer N. Bartlett introduced Mrs. Salter with varied complimentary remarks, declaring that to-day women are becoming the equal of men in composition.

With the able assistance of the Manhattan Ladies' Quartet and, as soloists, Laura Chapin Allyn, soprano; Grace Warner Nichols, contralto; George Harris, Jr., tenor, and the popular basso, Royal Dadmun, Mrs. Salter displayed her versatility as a composer, as well as her ability as a pianist.

Two beautiful cycles, "Night in Naishapur" and "Love's Epitome" deserve especial mention, as does one of four Outdoor Sketches, "The Elvet." A. S.



Bangor "Daily News."

"Sustained the role with brilliant assurance and ease"

The Elijah was Carl Morris, a baritone hitherto unknown in Bangor, who sustained the burden of the rôle with brilliant assurance and ease. His rich full voice rolled forth sonorously and he was satisfying in dramatic emphasis and expression.

Bangor "Commercial," October 3, 1914.

Carl Morris displayed a voice of unusual power and quality, and he gave a masterful rendition of the part of Elijah. The manner in which he sang "It Is Enough" showed the hand of careful training, behind a naturally beautiful voice. Ffrangcon Davies was an ideal Elijah, having been twice heard here, but Mr. Morris should attain a position not second to that noted singer.

PHENOMENAL SUCCESS

OF

CARL MORRIS, Baritone

Artist-Pupil

OF

FRANZ X. ARENS

as "ELIJAH" at the recent

MAINE MUSICAL FESTIVAL

PRESS COMMENTS:

Portland "Press," October 7th, 1914.

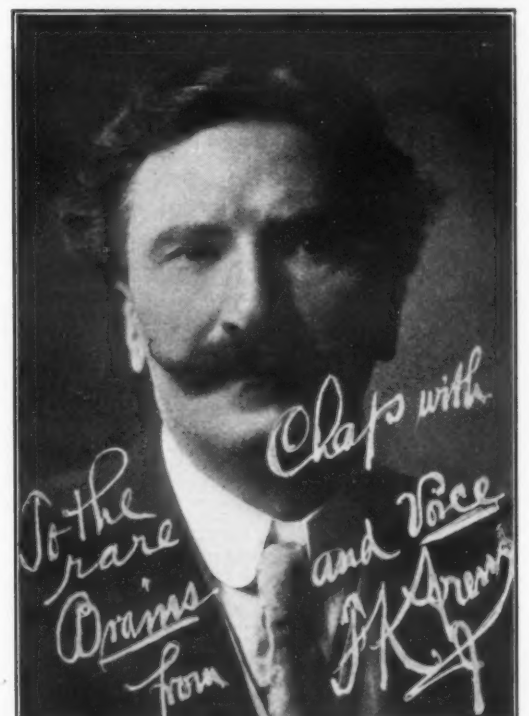
"His phrasing and enunciation a rare delight"

Carl Morris in the rôle of Elijah contributed largely to the success of the evening; he sang delightfully, his voice being of fine texture and most artistically used. All his work was exceedingly interesting, his delivery being clear-cut and decisive, his phrasing and enunciation a rare delight, and his expression luminous and forceful throughout. In his big number of the second part, "It Is Enough," he was vastly effective, giving the touching sentences with a graphic and stirring power.

Portland "Express," October 7th, 1914.

"A voice of exceptional range quality and power"

The "Elijah" airs—reminiscent of the great Ffrangcon Davies, the superb vocalist—were given an artistic delivery by Carl Morris, who is one of the most finished and talented artists ever heard here. Mr. Morris has a rich sonorous baritone and fine impressive delivery. He has personality, intelligence, temperament, and a voice of exceptional range, quality and power. Mr. Morris's passages "Louder, Louder," and "Is not his Word like a Fire," when the Prophet calls on the children of Israel to prove their false gods, were electrifying and delivered with thrilling effect; while the "It Is Enough" was rendered with the deepest feeling and solemn sorrow.



Portland "Argus," October 7, 1914.

In the rôle of Elijah Carl Morris had an exacting part that called for more than good vocalization and artistic delivery, and he proved entirely adequate. Mr. Morris has a baritone voice of robust strength and excellent quality. In addition to vocal powers, he revealed an intellectual grasp and dramatic insight that invested the rôle with distinction. The soul of the fiery Tishbite flamed in mocking scorn over the priests in the Baal choruses, "Call him louder, he heareth not." The succeeding aria, "Lord God of Abraham," was finely rendered, and in the recitative, "O Thou who makest Thine Angels spirits," one of these matchless recitatives which knit together the oratorio in links of pure gold, Mr. Morris nobly delivered that tremendous invocation to the Most High. Very effective, too, was his singing of the recitative, "O Lord, I have labored in vain," while his rendition of "It Is Enough" was not unworthy in its pathos and depth of feeling of that great aria.

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BAUER GIVES THIRD NEW YORK RECITAL

Unusual Season's Record for Pianist—Aeolian Hall Again Filled to Overflowing

Harold Bauer has demonstrated as forcibly as any artist living the essential practicality of the highest type of artistic idealism in commanding the full sum of popular approval when it is wedded to such powers of interpretation and execution as are his. Twice already this season had he shown what a remarkable hold he exercises on the affection of the New York concertgoing public and for the third time last Sunday afternoon he filled full not only the auditorium of Aeolian Hall, but the stage as well. A good deal might be urged against such intrusion on an artist's privacy, so to speak, but quite irrespective of this the requisitioning of a concert platform is testimony of a sort more telling than applause.

The pianist's program consisted of "favorites" and hence calls for no extended discussion. It proffered Bach's "Chromatic Fantasy," the "Moonlight" Sonata, Schumann's "Carnival," the Chopin "Berceuse" and A Flat Polonaise, Schubert's A Flat Impromptu, Liszt's D Flat Etude and an arrangement of the "Ride of the Valkyries." The inclusion of such a number as this last on a New York program is always open to question and all the more so when the perpetrator of the deed is an artist of Mr. Bauer's standing. Responsibility for this transcription was not fixed by the program. The piece is enormously difficult, but Mr. Bauer played it with great dash and bravura and it evoked tumultuous applause. Nevertheless, all reductions of this music to pianistic terms must remain ineffective.

To finer tastes the greatest joys of the afternoon were Mr. Bauer's performances of the Bach Fantasy, of Schumann's "Carnival" and the Schubert and Liszt numbers. His readings of Bach always afford rich matter for appreciative discussion, but such must be resisted at present. Suffice it that the work has not enjoyed a more lucid or expressive rendering in many moons, and the "Carnival" was freshened by highly individualized treatment. Certain details of accentuation and dynamics may not have accorded absolutely with the letter of the

PIANO LESSONS AS PART OF PUBLIC SCHOOL WORK



Students of the Public Schools in Bruning, Neb., Who Are Taking Instruction in Pianoforte as a Part of Their Regular School Work

BRUNING, Neb., a town of 500 population, enjoys the distinction, unless records on the subject are not complete, of being the only place in the United States where piano playing is taught as part of the regular public school curriculum. This innovation was begun about two years ago, largely through the initiative of J. A. Crawford, superintendent

of the public schools of Bruning. The piano teacher is employed by the school district and any pupil above the third grade is entitled to take lessons. One of the problems that confronted the school authorities when they decided to inaugurate the piano classes was the selection of a suitable, standard text material. They finally chose the Progressive Series of Piano Lessons published

by the Art Publication Society of St. Louis and with this work as the textbook the piano course has been eminently successful. As has been pointed out previously in the columns of MUSICAL AMERICA, the Progressive Series, while providing a definite standard of study-subjects, is so arranged that the individual preferences or ideas of the teacher are in no way obstructed.

score, but they did no violence to its spirit. One was reminded of Schumann's exclamation on hearing Liszt interpret his "Fantasy": "Some details were not as I had conceived them, but he brought out beauties the existence of which I had not suspected."

Liszt's Etude was invested with memorable charms of tonal loveliness and Schubert's "Impromptu" was fascinatingly poetic. After the "Ride" he gave as encores Brassin's arrangement of the "Walküre" Fire Music and a Mendelssohn Capriccio. H. F. P.

Josef Szigeti, the Hungarian violinist, is about to tour Switzerland.

NOVELTIES FOR MILWAUKEE

Mahler Symphony Presented by Stock—Local Symphony's Throng

MILWAUKEE, WIS., Dec. 23.—The concert given by the Chicago Symphony Orchestra on Monday evening under the auspices of the Milwaukee Musical Society was of unusual interest, three out of the four compositions played being new to Milwaukee, and one that might be called a novelty. This was the Mahler First Symphony in D Major, which occupied the place of honor.

So much of Mahler's genius for melodic construction and skill in orchestral coloring was revealed in this symphony and Frederick Stock's reading was so spirited that the number proved an engrossing feature of the program. The audience accepted with enthusiasm the

"Piemontesi Suite," by Leon Sinigaglia. Berlioz's "Carneval Romain" and Liszt's "Les Préludes" were the other numbers on the program.

The attendance at the concerts given by the Municipal Auditorium Symphony Orchestra has increased fifty-one per cent. over that of last season. Nina Elaine Meisrow, pianist, and Lola Wright Pierson, soprano, were the soloists at the concert given on Sunday, which was attended by 2,500 persons. Mrs. Charlotte Zeitz, wife of Conductor Hermann A. Zeitz, with Francesco de Bona, harpist, gave Wolf-Ferrari's "Dance of the Angels."

The Grand Avenue Choral Club, a people's chorus, directed by W. Otto Meissner, supervisor of music at the Milwaukee Normal School, gave its initial concert on Sunday evening.

J. E. McC.



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—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

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By EMANUEL D. KING, A.M.

[Professor of the History and Theory of Music, Syracuse University]

THE most tiresome person in the world is the one who appropriates the thoughts of original thinkers and complacently parades them as his own. It is true that oftentimes he does this unwittingly or out of sense of deference to the opinions of those who are generally regarded as experts. This, however, is hardly a justification for the deed. A tendency of this sort is especially to be noted in the field of music, where the majority of the host of music lovers are ignorant of the development of music and have at best but a passing acquaintanceship with the great figures of music history. Like sheep following a leader, they turn to the professional critics who grind out, for a salary, mental pabulum anent the doings of the musical world. Unquestioningly these misguided persons accept the opinions of the critics, as if they were a new kind of divine revelation. Thus our critics nowadays wield an unusually large and autocratic power. They reign as nabobs in their own peculiar field.

Far be it from my intention to disparage the system which has permitted the paid critic to assume an almost dictatorial position with regard to musical opinions nor is there any need or justification for an arraignment of these

men. On the contrary, it is my belief that the opinions of such men as W. J. Henderson, H. E. Krehbiel, D. G. Mason and others of their stamp are to be regarded with the respect that is due to men who have achieved lasting places for themselves in the history of music criticism in this country. Such men have few equals in any country where criticism in music is seriously regarded. The objection, then, is not to the excellent writings of the critics in general, who on the whole are mighty capable, but to those persons who accept these writings without a little independent thinking on their own part.

This intellectual inertia and undue willingness to shift the burden of musical consideration onto the shoulders of others seems to me to be a most lamentable feature of ordinary musical life, as it is no doubt in other and closely allied channels of cultural achievement. The professional critic, in his primary capacity as an educator, would be the first to come forward and urge the public to become acquainted, in a systematic fashion, with the facts of music. Perhaps the fault lies with our public school system, which deliberately evades the higher appreciation of music, and substitutes in its stead a nonsensical routine of "My Country, 'Tis of Thee" and "Lead, Kindly Light," with perhaps "Over the Rolling Sea" as a sort of diversion. This is certainly not music education. It sooner or later will become apparent to taxpayers that what the children in the schools are being taught is not music, but a muscular expansion and contraction of the throat muscles.

Real Value of Criticism

This, I fear, has been a digression. Musical criticism, of a high standard, proves to be of great educational value to those persons who have already a certain knowledge of music history, and who are therefore in a position to understand thoroughly what lies in the printed page before them. To a person of this sort the writing of the critic becomes clear and has a certain definite value in that it either reinforces his own knowledge on certain points, or in that, which is even more important, he does not agree with the writer, which consequently leads him to state his own position and grounds for it.

All this means the development of musical thinking. Progress in this direc-

tion has been altogether too slow. It is quite apparent that many people love Beethoven, for example, but how many know the circumstances of Beethoven's life and the conditions which determined the type of music which is peculiar to him?

That type of music-goer is altogether too familiar who listens to his opera or concert in a half-dazed manner, impatiently tolerating the "dry" places and revelling ecstatically over the crumb of melody that is set before him, and consequently failing to grasp the essentials of plastic construction and emotional significance. This type of music lover is altogether too familiar, as has been stated. He is the curse of musical progress. To him music becomes, as Santayana so meaningfully puts it, "merely a drowsy reverie relieved by nervous thrills." It then becomes a doubtful tonic for the "tired business man," or a means of superficial pleasure for an unintelligent and heterogeneous audience.

These persons have not yet learned the true significance of music, either its lofty emotional qualities of which they are aware in a barbarous manner, or its supreme intellectual beauty, of which they are as blissfully ignorant as an Esquimo. I take it for an established fact that music possesses a deeper significance than that of merely arousing the emotions. To that unfortunately large class of persons who have not yet developed beyond the idea that music is a sort of social entertainment which in some mysterious fashion provokes our tears or sets our feet a-marching, these remarks are not addressed for they would fall on deaf ears. The hand of true culture has not yet laid its seal upon their brows. My appeal is made to those who would wish to consider themselves cultured and who desire above all to foster a deeper and more vital appreciation than that which they possess, especially with regard to music.

Close Thinking Involved

Real appreciation of music involves something more than hysteria, if I may put it so strongly, which is so characteristic of large numbers of so-called music lovers. It involves close and applied thinking; it involves a knowledge of the laws of music and its evolution. It involves a knowledge of the literature of the subject, upon which some of the most eminent thinkers have spent much time and consideration. It involves, above all, a love for the art which can only be gained through these means. Music is not, as has been so erroneously imagined, an art which gains its appeal through the ear, but is far more an art which depends upon the mind through the ear for its ultimate appreciation. The mistake lies in the fact that some people permit aural sensations to take the place of intellectual appreciation. To those who are capable of thought in the least, it must surely appear that music offers at least as much opportunity for an exercise of the intellect as any other branch of art.

The criticisms of the daily papers and the magazines offer plenty of scope for thought to those persons who are so minded, but if they are to possess a true value and importance, the soil of musical understanding must first be well prepared. If the foundation is once secured the result will be an intelligent co-operation between the critic and his audience. Too many times he addresses his remarks to the wind. Too many times his readers accept his ideas without an intelligent notion as to what he really means, or because of sheer mental slothfulness.

The best part of music is not in the listening to it, but in the thinking about it, as the critics themselves well know. They are the privileged few who have been permitted "to enter the inner shrine of the Muse" and to sip the divine nectar which a deep and true appreciation of music brings. It behooves the rest of us to enter this choice company and to share in those same delights.

For the benefit of the field service of the French Red Cross Society a concert was given in the Ritz-Carlton Hotel, New York, December 17. The Flonzaley Quartet played a sonata by Jean-Marie Leclair and two movements of a Tchaikovsky quartet. Loraine Wyman, sang two groups of old French songs, and Emilio de Gorgoza was heard in some eighteenth century songs and works of Massenet and Debussy. The concert was under the direction of Victor Harris.

A feature of the Flonzaley Quartet's New York program for Monday evening, January 25, will be the Max Reger Quartet in D Minor.



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"CZERNY" NOW A CHICAGO RESIDENT

Not Ghost of Composer but
Howard Wells's Dog—His
Travels from Europe

CHICAGO, Dec. 28.—One of the latest refugees from Europe recently arrived on the steamer *Rotterdam* was Czerny—not a member of the family of the composer of the endless finger exercises, as the name would indicate, but a fox-terrier belonging to Howard Wells, the piano teacher.

When Mr. Wells, at the outbreak of the war, left his home in Berlin, he went to London, whither he was unable to take his dog on account of the three months' quarantine maintained by England.

Through the kindness of Franz Wilczek, the Austrian violinist, Czerny was brought to America and here he will in the future reside.

Czerny reports a hard trip. Before he was allowed to leave Berlin he was subjected to a severe physical examination by the city dog-inspector. His condition being found entirely satisfactory, he was armed with a certificate which allowed him to proceed on his way.

At Bentheim, where Mr. Wilczek was unexpectedly detained by the customs house officials, Czerny was sent on his way alone, but was headed off by a telegram and obliged to wait four and a half hours in a very uncomfortable frame of mind before his traveling companion could reach him. Then followed a try-



Howard Wells, the American Piano Teacher, and His Dog "Czerny"

ing trip through Holland which lasted an entire day.

Although crowded for time Czerny managed to make his steamer, and reached New York a few weeks ago. He spent five days seeing New York and resting from the voyage and then came on to Chicago, where he expects to identify himself with the life of the city.

the purity of his tone impressed even the non-musical and the less critical. Mr. Williams also has established himself as a prime favorite in Los Angeles and adjacent cities.

Estelle Neuhaus and May MacDonald Hope, pianists, have been heard in recital recently. Both played excellent programs and were the recipients of compliments from the press. W. F. G.

PIANIST'S ARIZONA RECITAL

Claude Gotthelf Displays Fine Resources in Program at Tucson

TUCSON, ARIZ., Dec. 17.—The Saturday Morning Musical Club presented a brilliant scene on the recent appearance of Claude Gotthelf, the most interesting of the younger pianists who has appeared here.

Mr. Gotthelf displayed a command of his big resources and these are in the main intellectual grasp and technic. There were poetic ardor and exquisite refinement combined in his interpretation of his Chopin numbers. With a brilliantly played Rhapsodie No. 6 of Liszt the pianist concluded one of the most interesting programs heard here for some time. The club has planned a series of recitals, the next being given by Maud Powell.

Composer Cadman's Success on Tour of Middle West

FORT COLLINS, COL., Dec. 26.—Charles Wakefield Cadman, the composer who now makes his home temporarily at Fort Collins, recently returned from a successful concert trip into Michigan, Wisconsin and Illinois. A noteworthy event of the trip was his appearance with his Indian vocal assistant, Tsina Redfeather of Denver, at the big music festival and teachers' institute at Kalamazoo, Mich., with the Russian Symphony Orchestra and Harper C. Maybee's chorus. Other places where Mr. Cadman's unique recital and informal chat on aboriginal music were given were Lansing, Mich.; Muskegon, Mich.; Grand Rapids and Appleton, Wis. The two artists upon their return to Denver were greeted with a crowded house. Mr. Cadman appeared recently in his "Morning of the Year" with the Presbyterian Choir at Fort Collins.



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TO START ART SCHOOL FOR 1,000 WAR ORPHANS

Isidora Duncan Hopes to Enlist Aid of Siegfried Wagner, Rodin and Duse
—Site a Grecian Isle

An ambitious plan to supply an art education to 1,000 children left orphans by the war has been announced by Isidora Duncan, the American classic dancer. Miss Duncan has now transferred her school for dancing from Rye, Westchester County, to New York City, but will maintain her school here only until the war is over. After that she hopes to take not only her present class of about twenty-five pupils but many others to an island which she has purchased off the coast of Greece. There she expects eventually to teach 1,000 children, 200 each from Germany, France, Belgium, England and Russia, as well as American children who may wish to be included, but for whose support it will be necessary to have subscriptions.

"My idea is not only to teach them dancing, but to educate them in every way," said Miss Duncan to a New York Sun reporter. "The climate there is ideal and they will have every opportunity for complete physical development. I think it will be easy to form an artistic colony there. I think that Rodin, the famous sculptor, will come there to look after the education of any of the children who want to study that art. Eleonora Duse, my friend, would also be willing to go there to live, I think; so there would be training for any of those among the children who wanted to study dramatic art. Then I have

hopes of persuading Siegfried Wagner to come there also.

"I think that Wagner will come to the island, as we hope to make there a musical center which shall be a substitute for Bayreuth.

"In order to do this it will be necessary to have subscriptions from the wealthy of all the nations," Miss Duncan said, "as I have already given all I can to the support of the school."

Frederic Ponsot, who was assistant in Paris to the late Mme. Mathilda Marchesi, the famous singing teacher, is serving with the French territorials. Up to November 12 the troops with which he was serving had been held in reserve, but in a letter of that date to friends in Paris M. Ponsot said that he was to leave for Arras that morning. In saying adieu, Ponsot wrote: "Perhaps never in this world will I return to Paris or my music; but if my blood can help France in an infinitesimal way to win her cause, I am rejoiced to die!"

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"SELLING ARTISTS" ON ROAD WITH CLUBWOMEN AS BUYERS

Results of Clubs' Musico-Social Activities as Observed on Little Journeys of Salesmanship—Folly of Spending a Season's Appropriation on One Star Concert

By EASTWOOD LANE

PRESENT day success in business depends fundamentally on salesmanship. Advertising is salesmanship exalted to a fine art. As exponents of salesmanship in its relation to music we have the press representative and the soliciting agent, each an important factor in the propagandism of the musical artist of to-day. In soliciting engagements for a concert tenor, I found my previous experience as a salesman of great value to me.

"There are lies, damned lies and statistics," acridly asserts Mr. Walter Bagheot, so I shall not attempt giving in exact figures the number of musical organizations I visited in the United States and Canada during the two years which I may regard as the most enlightening and at the same time the most unsatisfactory of my business career;

possibly on account of the abstract quality of the goods I was selling, but probably because I was dealing largely with women—many of them captious Missourians *plus*, as the Sage of Roycroft might remark.

With the growth of American prosperity came the hand maidens, Bridget and Hilda, leaving mother and the girls time for teas and tenors by relieving them of irksome household duties. Their time-honored social-religious activities of a palely altruistic cast were thus supplemented by the development of the club and club woman.

Dissemination of Music

Women's clubs of to-day are accused of being hot-beds of social politics, and, not infrequently, an airing place for the petty snobberies of a cod-fish aristocracy; yet they, with the phonograph, an instrument betraying a tremendous show

of musical catholicity, represent two great factors in the dissemination of music in America to-day. The phonograph, however, is much more democratic than a club, and those who listen to it need not necessarily be conversant with the love affairs of famous musicians, which, if we are to read the answer in the stars, are of the common or garden variety and pursued with the desultory amateness of Belgian hares.

The small town musical club can, by husbanding its resources, manage to bring a metropolitan star to its home town for a single performance, the expense precluding more than one during a season. This concert is apt to be the sole vital impulse toward a wider appreciation and understanding of music in that section of the country. In my efforts to interest various women's clubs in stars of a lesser magnitude, many incidents have occurred which evidenced the subconscious similarity remarked by Mr. Kipling in the Colonel's Lady and Judy O'Grady.

One instance in a small Iowa city I recall particularly. The president of the "Monday Musicales" of that town had made an appointment with me to meet the music committee at her home, where I should have the opportunity of placing before them the credentials of the artist I represented, a tenor with a splendid voice and fine musical training—well worth the \$150 which he demanded for an appearance. When I called I was ushered into a room gorgeously but heterogeneously furnished. Various periods from Louis the Fourteenth to Fourteenth Street were represented. I had a hard time getting them down to a business discussion. The president, Mrs. W., held a bleary-eyed poodle on her lap, which alternately yawned at me or endeavored with an activity amazing in a creature so senile to establish, with murderous intent, the exact locale of a flea—or fleas, for, plainly, he was the center of strategic area of an entomological mobilization.

Vivid Personalities

While patiently waiting my opportunity to begin negotiations I learned that Mrs. X, obviously not present, was a cat—besides some details about her family and ancestors. Mrs. X thus blind-folded and placed with her back to the wall, I was next treated to a therapeutic discussion involving major and minor operations of a personal nature. A little music teacher remained very quiet—either eloquent silence or crass stupidity.

When my turn came I was questioned and cross-questioned for an hour concerning the artist in whose interests I had called. Was he light or dark; married or unmarried, etc.? Any reference as to possible musical qualifications was carefully avoided. It was finally decided to bring the matter before a full club meeting, after which they were to let me know their decision.

Later I heard they engaged Signor T, the famous operatic tenor, who painlessly removed \$1,500 from their midst, for which he quenched the communal esthetic thirst (the accumulation of a season) with a flow of florid Italian songs and arias accompanied by much rolling of eyes and bosom-clawing and a fierce, moustachioed thumping *confrère* at the piano. The meaning of the songs was about as clear to the audience as the hieroglyphics on Cleopatra's Needle in Central Park would be to a street gamin. Still the affair was counted a huge success. For, had they not had a great artist in their midst?

They undoubtedly had. But for \$1,500 a series of half a dozen recitals during the season might have been arranged, which would have given equal pleasure and at least part of the songs would have been understood. There are two reasons why this is not done. No person or persons care to confess a crass ignorance of the art of music. In procuring a world famous artist, they know that they are playing reasonably safe; another reason is affectation and snobbery. The latter I shall not comment upon. I prefer attempting to cultivate a nation's music to its ethics. I merely call attention to a timely utterance of John C. Freund in a recent editorial in *MUSICAL AMERICA*. Mr. Freund advocates strongly that we "adopt a kindly, appreciative and encouraging attitude toward our own singers and players, especially toward our young talent."

As to the first reason. One need not

be ashamed to confess a lack of musical discernment. There is just one infallible way to become a competent critic. First, one must be born musically sensitive, in addition to which he must hear under all conditions hundreds of different musicians covering a period of many years. This means the sacrifice of any real emotional enjoyment. We do not expect a child to care for Molière. It lacks literary experience—lacks years of diversified reading through which alone it could gain a sense of comparative values. Why should Mrs. Jones of Oshkosh or Mrs. Smith of Keokuk, who visits a metropolitan center once a year and attends a single operatic performance, be expected to be able to decide on the respective merits of artists? Either of these ladies might be midway between the extremes of development mentioned by Mr. Robert Haven Schauflier in an essay wherein he observes: "Just as every adult has in his growth reproduced each successive stage in the evolution of the race, so nearly every full grown music lover has passed through all successive stages between supreme allegiance to the rattle solo and to the Choral Symphony."

Rather leave the arranging of a concert or series of concerts to a competent and unbiased judge or organization, such as, for instance, the Music League of America, which undertakes without charge the placing of young artists who have complied with and passed their rigid requirements. From the past ten hearings—I quote from a report issued by this institution—out of one hundred and ninety-six applicants for examination only fifteen were accepted by the judges, who are musicians of unquestioned character and integrity, and in some instances of world-wide reputation.

It is to the women's musical clubs of America that future generations of music lovers will be indebted. To-day, performers and auditors, composers and interpretative artists are enjoying opportunities made possible solely by these organizations. They have helped raise the standard socially of the professional musician from a condition of polite mendicancy to a dignity commensurate with the practice of a noble art. Indeed, in place of the struggling artists of bygone days, ever watchful for a crumb of recognition, we now have musicians who may, and often do, indulge in an artistic exclusiveness, which is the envy of those unfortunates who know merely a success measured by dollars.

Let us, then, be thankful for our prosperity; for Hilda and Bridget; teas and tenors; and the ladies and their musico-social activities, for, indeed, were it not for these propagandists would we not from an esthetic standpoint be exactly where we were sixty years ago, on the occasion of Mark Tapley's visit to this country, at which time we were possessed of a brand of culture comparable to *Bottom's*:

"I have a reasonable good ear in music," quoth he; "let's have the tongs and bones."



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HERALD:—The Saslavsky Quartet gave a concert in Aeolian Hall last night. The Quartet, which is composed of Messrs. Alexander Saslavsky, Nathaniel Finkelstein, Hans Weissman and Jacques Renard, is one of the best local musical organizations. In tone and ensemble playing its work was excellent.

SUN:—The Saslavsky Quartet began their seventh season with a concert given at Aeolian Hall last evening. This organization has had a rapid and merited growth among local chamber music bodies, and last night an appreciative audience nearly filled the hall. The Weber Quartette in B Minor was ably set forth by the four players, and its many piquant melodies and rhythmic figures both in solo and ensemble work, gave each performer opportunity for acquitting himself well individually and as a part of the whole.

PRESS:—The Saslavsky Quartet gave a finely elaborated and brilliant performance of the Quartet in B Minor, by Joseph Mysoslavsky Weber, and were equally successful in Saint-Saëns piano quartette, opus 41.

NEW YORK AMERICAN:—The Saslavsky Quartet gave their opening concert in Aeolian Hall last evening. A full house testified to the esteem and approval in which this fine organization is held. Though only in existence a few years, the Saslavsky Quartet has already reached a high degree of musicianship. The ensemble work as it was heard last evening contained many commendable features. It was well balanced and well proportioned. Homogeneity of tone and taste in expression marked each selection.

MORNING WORLD:—Such chamber music as that presented in Aeolian Hall last night by the Saslavsky Quartet is always welcome; when it is adequately interpreted, as it was on this occasion, there is still further cause for favorable comment. Though not as well known as some of the older string organizations devoted to the highest form of musical art, this one commands the respectful attention of connoisseurs.

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YULETIDE SPIRIT IN STOKOWSKI CONCERT

Music Appropriate to Christmas Dominates Philadelphia Orchestra Program

PHILADELPHIA, Dec. 28.—Giving its Friday afternoon and Saturday concerts as usual last week, although the first fell on Christmas Day, the Philadelphia Orchestra was heard in a program appropriate to the season, while the presence of Harold Bauer as soloist added to the joy of all that listened to the well-arranged list of compositions.

The first number, the Pastorale from Bach's Christmas Oratorio, was followed by the same composer's Triple Concerto, for solo piano, violin, flute and string orchestra, and both were played with a satisfying realization of their solemnity and stately beauty. In the Concerto the soloists, in addition to Mr. Bauer, were Thaddeus Rich, the concertmeister of the orchestra, and Daniel Maquarre, the first flutist, and these three gave beautifully blended performances. Mr. Stokowski has a breadth of understanding and sympathy capable of encompassing all periods and schools of music, and he read these two Bach compositions in a manner that, with the necessary response from his musicians imparted impressively the inspiring beauty of their melodious message.

Mozart's "Jupiter" Symphony, with its radiant jubilation of melody, fitted well into the program, and this work also was given with notable skill and sympathy. Finally came the "Sigurd Jorsalfar" Suite of Grieg, which, with its stirring Huldigungsmarsch, formed a well-considered climax to the program.

Mr. Bauer's individual offering was the Symphonic Variations, for piano and orchestra, of César Franck. He displayed the fluency, the purity of tone and the artistic poise and sympathy invariably characteristic of his playing, and once more made a complete conquest of his audience. A. L. T.

ELENA GERHARDT ARRIVES

Noted "Lieder" Singer Has Served Her Country as "Municipal Cook"

Elena Gerhardt, the noted *lieder* singer, arrived in New York from Europe on the *Ryndam*, December 24, to remain in this country until the middle of April, filling engagements through the East and as far West as Denver. Her first appearance this season will be with the Philadelphia Symphony Orchestra in Philadelphia on January 8. On Saturday afternoon, January 16, she will give her New York recital in Carnegie Hall.

Miss Gerhardt had an interesting story to tell about conditions in Germany and of her experiences since the outbreak of the war. She has been in Leipzig most of the time since the middle of August, and during this time has filled the rôle of concert artist and incidentally that of "municipal cook." This latter unusual title was voluntarily assumed by many prominent persons in the city. "There were sometimes 1,500 hungry soldiers to feed," said Miss Gerhardt, "mostly those who were back temporarily from the war, and we cooks worked in relays, sometimes almost all night."

Miss Gerhardt gave two concerts which netted \$4,500 for the fund for widows and orphans.

NEW COLUMBUS SOCIETY

Both Sexes in Organization Which Gives Four Public Concerts

COLUMBUS, O., Dec. 18.—A new musical society has been formed which will doubtless make a good place for itself in the city, since it accepts both sexes as active members. Mrs. Margaret Manley Seidel is president, Frank Murphy, vice-president, and Mrs. Blanche Long Clark, secretary-treasurer. Four public concerts will be given this season in Rankin Hall, the first one on Thursday evening, January 28.

A choice program was given at the Masonic Temple on December 16. A large chorus choir, directed by Frank E. Lauterbach, provided an attractive feature. The members who sang in solo, duet, quartet, male chorus or mixed chorus were Gertrude Dobson, Mrs. Martin A. Gemuender, Ethel Gill, Lillian Miller, Mrs. J. F. Pletsch, Lauretta Schmidt, Anna Fornoff, Ella Nichols, Alice Speaks, Mrs. Leslie Mithoff, Frank L. Beck, Charles W. Dutcher, Carl Fahl, Clyde C. Greenlee, Theodore Lindenberg, Sinclair B. Nace, William R. Reed, W. H. Kutschbach, Ray Lovell, W. D. Mc-

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 9



Dec 22

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Musical America has, for me, great significance! When have we had, as American citizens, such responsibilities as we have today. The eyes of the whole world are turned upon us. We are the spiritual battle ground and school house for all the nations. Our nation was founded upon a great harmonious principle—Spiritual Liberty. When we reach this liberty individually and nationally, it will be reflected in glorious Creative Music, which will be not purely national, but universal in its expression. Then, indeed, can we now ship forth (our Harmonious Creator) in Spirit and in Truth. I appreciate, sincerely, what "Musical America" has done and is doing.

Kitty Cheatham

Kitty Cheatham's holiday message to the readers of "Musical America" is one that will deeply impress many thinking persons because its prophecy is based upon a broad vision and deep understanding. Miss Cheatham occupies a unique position in our musical life. Her recitals of child-life in song and story have become permanent and vital factors of the season.

Kinney, William H. Peters, F. E. Schmucke and W. E. Williams. Edward Young Mason presided at the organ and contributed two brilliant solo numbers. ELLA MAY SMITH.

Mr. Reardon Applauded in Musical Art Concert

At the concert of the Musical Art Society at Carnegie Hall, New York, on Tuesday evening, December 15, the solo part in Cornelius's "Adoration of the Magi" was entrusted to George Warren Reardon, baritone, who has been a member of this chorus for several years. He was applauded for his singing of it and obliged to bow his acknowledgements several times.

Large Audience Enjoys All-Swedish Program in Carnegie Hall

That the works of such brilliant Northern lights of music as Grieg and Svendsen were almost totally omitted from the program presented last Saturday evening under the auspices of the United Swedish Societies of New York, proved a surprising feature of an agreeable and nicely prepared concert. The event, which was given for charity, attracted a very large audience.

Marie Sundelius, the soprano, was the principal soloist. Her voice, always charming, as well as her style and musicianship, delighted everyone and she was forced to grant several extras. Mme. Sundelius's solos were in Swedish and

included numbers by Hallström, Folkvisa and others. Grieg was represented on the program with but one number, "A Swan." It was capably sung by Rudolf Gunér, who also sang an aria from "Gisconsa" acceptably.

Pleasing was Martina Johnstone, a young violinist, who played works by Godard and Papani with good taste. Another soloist whose gifts were displayed to good advantage was Percy Richards, basso. The various Männerchoren and glee clubs sang with precision and fair volume. The directors were Messrs. Thornell, Westlin and Sylvan. Accompanists were Olga Rudwall, Randolph Hanson, E. J. Polak and Harry M. Gilbert. The latter's work was a model of its kind. B. R.

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New York, January 2, 1915

THE END OF THE CENTURY OPERA

The decease of the Century Opera Company will be variously construed. Some will interpret it as the practical refutation of the popular priced opera idea; others as a damning controversion of the "opera in English" ideal and here and there individuals will diversely place the blame on the war, questionable artistic management, lack of widespread musical interests or the effect of the overpowering competition of the Metropolitan. Few will be likely to set great store by the vague promises of the Century's resurrection next season.

So much has been written in the past touching the merits and demerits of the organization that specific inquiry into them at present is superfluous. The Century Opera expires not so much from a single illness as from a complication of diseases. Its great, its most vital shortcoming lay in the fact that it was not what it originally set out to be. Its doom was sealed before the close of last season and all the artistic bolstering up it underwent this year was fundamentally of no avail. The idealists of the City Club who conceived the project betrayed their own cause—unwittingly perhaps—when they delivered their scheme into the hands of certain directors of the Metropolitan to be utilized as a counter-offensive move against Hammerstein's audacious operatic proposition on Lexington avenue. There never was, to be sure, any definite or open announcement of the fact that the Century, under cover of a highly idealistic—not to say altruistic—motive was to blanket the prospective rival of the Metropolitan, to take the wind out of his sails even before he had time to get under way. But it would have been a singularly myopic individual, indeed, who could have failed to discern the true condition of affairs.

A legal check settled the fate of Hammerstein's establishment, and then his opponents who had buttressed the Century with their shekels and with Metropolitan scenery and accessories found themselves with something of a white elephant on their hands, for the thing

was eating up a mint of money and, despite all the talk about the operatic awakening of the masses, was not bringing in anything like a satisfactory revenue. The reason for this lay as much—and probably more—with the policy of strict and ill-advised economy practised by the Aborn brothers—which resulted in some execrably bad performances—as with the supposedly sluggish trend of popular appreciation. But the wealthy backers of the Century could not well halt the career of the new institution in mid-Winter even though it had served one of its fundamental purposes. Nor, for the sake of appearances, could they reasonably refrain from launching forth upon a second season or from placating critical opinion for a while, through the adopting of higher artistic standards. However, the war had seriously depressed financial conditions and though the institution was still holding its head above water, it was proving a costly and not an over-remunerative luxury. So its New York season was curtailed and the company betook itself to Chicago, where the death warrant was decreed. War and the economic consequences thereof have opportunely arrived to afford what seems a perfectly legitimate pretext for the discontinuance of the enterprise. But it might be inquiring too closely to ask whether, had there been no war, some other excuse would not have been seized upon.

It should be remembered also that one of the reasons why popular support in the way of subscriptions and guarantee funds suffered is the characteristic tendency of the American public to "let George do it." It was generally recognized that one or two wealthy men had agreed to meet whatever deficits might occur and consequently those who might have been called upon for individually modest subscriptions were inclined to withhold their support on the ground that men more able than they to finance such a project were conspicuously identified with it.

The failure of the Century proves nothing in respect to the use of the vernacular in opera that was not realized by all serious-minded and unbiased persons before. It emphasized the fact that few good translations of librettos exist, and that, to be effective, new ones must be made by men of education and poetic instincts. Algernon St. John-Brenon's version of "Romeo and Juliet" was a significant example of what a worthy translation should be. Furthermore, it was shown that careful training in English enunciation must be sedulously administered to the majority of native singers.

Pessimists will probably raise their voices in fresh lamentation over the indifference of the populace to the allurements of worthy opera at low prices in contradistinction to the costly product provided at the Metropolitan. The truth of the matter is to be sought in the very natural instinct to enjoy the best infrequently or in less comfortable surroundings than the merely worthy or the mediocre often and pleasantly ensconced in an orchestra chair.

If the Century was an educational scheme its collapse should not be deplored as an illustration of public stupidity. Dogged persistence and monetary loss are the inevitable adjuncts of the musical education of a community. To have played the rôle of instructor the organization should have been maintained—and this at however huge a cost—not for one year, two years, four or five years, but for ten or fifteen if necessary before the public could legitimately be branded as hopelessly impervious to the allurements of operatic art.

A NEGLECTED FIELD

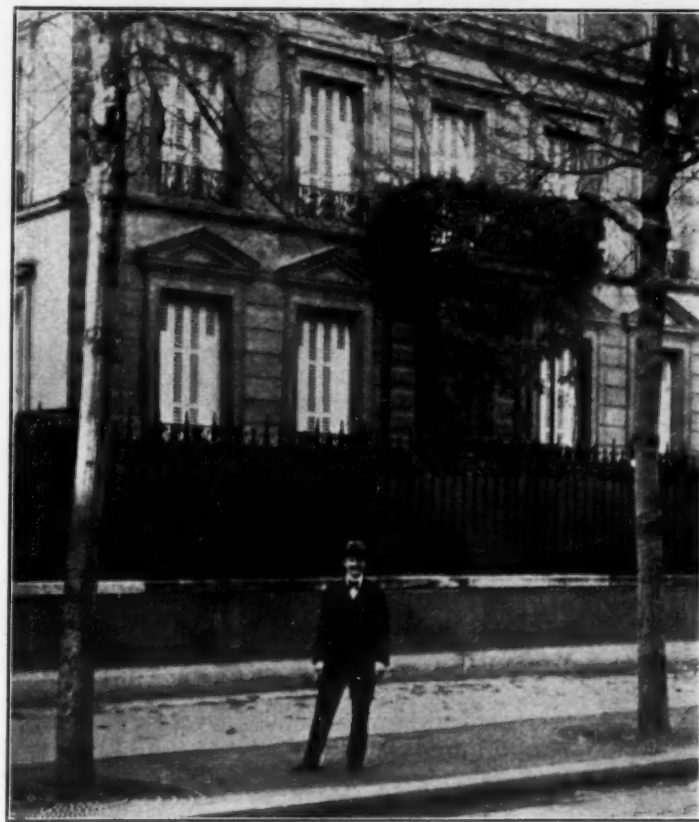
Timely, indeed, were Pierre V. R. Key's remarks in the New York World recently in regard to American music students interesting themselves in becoming competent orchestral players. Mr. Key pointed out that although there has been a considerable showing among native musical talent for singing and solo work as violinists, pianists, etc., our symphony orchestras still contain but few native players.

Mr. Key is right. Orchestras of the size of the New York Philharmonic and Symphony, the Boston Symphony and the Chicago can point to but a handful of American-born members. Foreigners of all nationalities occupy chairs in these organizations—in Mr. Damrosch's orchestra no less than thirteen countries are represented—while American violinists and cellists neglect an honorable calling. Surely, as Mr. Key remarks, there is a better compensation in playing in an important orchestral organization than in filling small solo engagements here and there. For in the former case the organization guarantees its members a specified number of weeks of employment at a fixed sum per week, while in the latter the individual has to wait and take what offers. And in more than a few instances the small singer might have developed into a really able instrumental performer.

America in music is to-day a vital force. When the great symphonic bodies of our big cities are composed of native players we will be giving performances that will be even more truly American. And to that end it is to be hoped that the younger generation will not

allow this occupation to pass unnoticed. Let us look forward to the day when our orchestras will number American violinists, cellists, etc., quite as to-day we hear each day native singers appearing in our concert-rooms and operatic performances.

PERSONALITIES



Sieveking Before General Joffre's Home

Especial interest attaches to the above snapshot of Martinus Sieveking, the noted pianist and teacher of Paris, in the fact that it was taken as he stood before the home of General Joffre, commander-in-chief of the French army.

Calvé—Emma Calvé was on the passenger list of the Fabre Line steamship *Venezia*, leaving Marseilles for New York on December 23.

Goodson—Katharine Goodson had planned to sail from Liverpool on the *Cedric* on December 16, but as this boat has been requisitioned by the British government for military purposes she arranged to leave ten days later on the Cunard steamer *Franconia*, which is due to arrive in New York on January 3.

Scotti—In acting the death scene of "Tosca" in its latest performance at the Metropolitan Opera House, Antonio Scotti fell so heavily against a chair that he nearly fractured a rib. His injury troubled him considerably for two or three days, although he was able to sing in last week's revival of Massenet's "Manon."

Schumann-Heink—Henry Schumann-Heink, son of Mme. Ernestine Schumann-Heink, the prima donna, and Ebbie Straumann, a public school teacher of Paterson, N. J., were married December 26, in Paterson. A concert engagement prevented Mme. Schumann-Heink from attending the ceremony. The bridegroom is clerk of the police court in Paterson.

Chadwick—George W. Chadwick, director of the New England Conservatory of Music in Boston, and Mrs. Chadwick gave an "at home" to the officers and faculty of that institution at their residence prior to the Christmas holidays of the school. It was the occasion of dedicating the silver punch bowl which was given Mr. Chadwick by his associates on his sixtieth birthday, November 13.

Farwell—Arthur Farwell, the American composer, departed for Bermuda on Saturday to recuperate from an illness caused by overwork. Mr. Farwell will remain in Bermuda for about a month. His breakdown in health was caused by the strain of working day and night for several weeks on the musical portion of "The Garden of Paradise," which was produced recently in New York.

Harvard—Sue Harvard, the young Pittsburgh soprano, who is spending a year in Dresden, where she is studying with Leon Rains, who also is an American, has been making frequent appearances in Dresden of late, with marked success. Miss Harvard is engaged to sing at different places each Saturday evening, in recitals given for the benefit of wounded soldiers. Of one of her recent appearances, a leading Dresden critic said: "With the innately appreciative rendering of Max Bruch's 'Ave Maria,' appeared a young American soprano, Sue Harvard, who showed not only a beautiful, well cultivated voice of delightful resonance, but a very musical understanding of all that she did."

Seagle—Oscar Seagle, the American baritone, was recently told by an old German professor, who is now the director of a conservatory in Texas: "When you sing your French songs, I am sure you are French, but when you sing the German *lieder*, then I know you are German, and the German name, of course, that proves I am right." "My parents are German, so as a boy, I heard that language; I lived ten years in Paris, and heard and sung French during that time, but I am an American after all," the distinguished baritone responded. "Sing me then a song in English," answered the old musician. The baritone did so. "Yes, you are an American, but also French and German, the songs prove it."

POINT and COUNTERPOINT

THEY tell us that a Danish nerve specialist is securing good results in the treatment of convalescent patients by placing them on the top of a piano, which is then played upon so that they may be benefitted by the vibrations.

It must be difficult to prescribe the particular kind of piano playing suitable for each individual case. For instance, a patient who had to be coddled back to health would probably respond best to the delicate playing of a de Pachmann, while another who needed the stimulus of a thorough shock would be the better for a little vibratory massage à la Paderewski, or some other exponent of the "big tone."

Even vaudeville is feeling the musical uplift. "Wilhelm" writes us that he heard this quip the other day in a Brooklyn theater:

"What is technic?"
"Technic is the art of making the simplest passages sound difficult."

Another penetrating definition is that given in a recently published medical dictionary, which supplies the following:

SHOUT—An unpleasant noise produced by overstraining the throat, for which great singers are paid well and small children are punished.

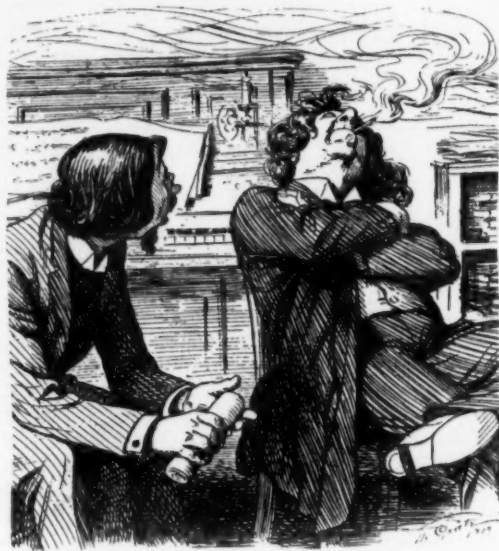
Some trenchant observations on accoustics are made by Yvonne de Tréville in an interview in a Texas paper. The soprano declares:

"One thing that singers are rather prone to overlook is singing upon rugs or carpet. The tone produced in the throat vibrates through the entire body and necessarily demands a substantial resistance force to emphasize its full value. If you have not the sounding board to stand upon, the capacity of your vocal effort is lost. If I had my way, at all times I would sing on hard wood floors in my bare feet. When singing I wear the thinnest soled slippers I can get."

Wonder how that barefoot scheme would work out in concert giving. The artists might adopt a modification of the classic Greek costume, such as we see in "Orfeo." It's hard to imagine any other garb in which the barefoot singer would present an esthetic appearance. And even then it would be acceptable only for the feminine artists.

Can you think of any of your favorite male singers who would look well in the ancient Greek vestments? Just picture the noted tenor —, but why particularize—the thought is preposterous! And how about the accompanists? Some suitable attire would have to be devised for them. Certainly we could not have a Grecian goddess supported

pianistically in her *lieder* program by a "1915 model" gentleman in a clawhammer coat.



"May I read you my new Christmas poem?"

"Yes, if you'll let me play you my new Christmas cantata."—"Fliegende Blätter" (Berlin).

From "Watch Your Step":
Irate Opera Patron—"I shall make a complaint to the manager!"

Candid Observer—"Go on—this is the Metropolitan Opera House and you can't even pronounce his name."

For possible interpolation in the above-mentioned musical classic, W. Livingston Larned in the New York Review supplies a syncopated version of "The Rosary," as Irving Berlin, the composer of "Watch Your Step," might have written it:

Oh, you wonderful beads!
You great big wonderful beads,
I like to count you
You're some amount, you,
The hours I spend with Thee
Are certainly some warm
minutes you see.
I count 'em over
And live in clover,
They're beads! They're beads!

A prima donna, who has earned an enviable reputation for her art of critic-baiting, assailed, so the New York Telegraph reports, W. J. Henderson, saying: "A friend told me you left my recital after my fourth song."

"No," said the critic, "it was not quite so bad as all that. It was after the fifth."

Then silence reigned in the Valley of Jehosaphat.

cluded Alfred Lohman, violinist; Helen Kiesel, contralto; Anna Wahl, pianist, and a sextette made up of F. W. Widmayer, Harvey Blackwood, C. Kennedy, Smith Morse, John Shephard and Theodore Bauschmann. R. W. P.

MUSIC FOR SETTLEMENT

Eminent Artists Assisting in Work for Negro Audiences

In the first of recitals and lectures given this Winter by the Music School Settlement for Colored People, which is now established in new quarters at Nos. 4 and 6 West 131st street, New York, Eva Gauthier, the French-Canadian mezzo-soprano, sang Javanese songs last Sunday afternoon and gave great pleasure to her hearers. Most of the events in the course will be devoted to folk music.

Kitty Cheatham and Percy Grainger, the Australian composer, were recent guests of the settlement and it is understood that Fritz Kreisler expects to play there some Sunday this Winter. Others who have promised to help in the work

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are David Mannes, Kurt Schindler, Dr. Talcott Williams of the Columbia School of Journalism, Walter Damrosch, Thomas Mott Osborne, George McAneny, Manhattan Borough President, and H. E. Krehbiel.

Last Sunday the settlement gave a festival of Christmas music. Admission to its entertainments is ten cents and there are a few reserved seats at twenty-five and fifty cents.

MCCORMACK BUYS "STRAD"

Tenor Pays \$10,500 for Instrument Owned in Chicago

There was a flurry of interest in Chicago music circles on December 11, according to a despatch to the New York Times, when it was announced that John McCormack, the tenor, had bought the "Healy Strad" for \$10,500. Mr. McCormack, in addition to being an opera and concert star, is an accomplished violinist.

The violin, the despatch says, is one of the most coveted in America, and for several years has been held by Lyon & Healy for the coming of a purchaser who would pay the high price set upon it.

The "Healy Strad" was made by Stradivarius in 1711 for an Italian nobleman. The instrument remained in the possession of the nobleman's family until forty years ago, when it was brought to America. It was placed on sale a few years ago and bought by Lyon & Healy.

McCormack also bought Paganini's favorite bow, declared by experts to be the finest in America, for \$500.

Instructive and Novel Organ Recital Series Given at Beloit

BELOIT, Wis., Dec. 22.—An unusual series of organ recitals was recently given in Beloit College Chapel by Abram Ray Tyler, a Detroit organist. Three lecture recitals, which come under the

general heading, "The Office and Possibilities of the Modern Organ," attracted large assemblages. The first recital, on December 15, revealed the organ "as the handmaid of religion." On the following day the organ as a concert medium was given an exposition. The concluding recital displayed the instrument at its finest—as a representative of the modern orchestra. Admirably chosen programs, well played, made the series highly attractive.

Fine Artistry in Belgian Benefit

A feature of the benefit concert, given in aid of the Belgians on December 14, at the Rembrandt Studios, New York, was the performance of Beethoven's "Kreutzer" Sonata, by Alexander Saslavsky, violinist, and Ethel Leginska, pianist. These artists played this popular work with true spirit. Augette Forêt contributed largely to the enjoyment of the entertainment by singing several old French folk songs in costume.

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CHICAGO PROGRAM OF NATIVE MUSIC

Chamber Compositions and Songs
in Opening Concert of Amer-
ican Society's Season

CHICAGO, Dec. 28.—For the first concert of this season, given under the auspices of the Society of American Musicians, five compositions by American composers were presented, including the Sonata in F Sharp Minor, for piano and violin, by George Bevier Williams, of Detroit. In this work, a melodious composition in four movements, Isaac Van Grove, pianist, and Harry Linden, violinist, evinced fine ensemble talents.

Two movements from the String Quartet, by Isaac Van Grove, revealed this composer as a deep and thorough musician. His work is built on abstruse contrapuntal lines. There is intricate workmanship throughout and the themes are less ingratiating than pliable. The composer has a comprehensive knowledge of harmony. Hugo Kortschak, George Dasch, Alexander Krauss and Emmeran Stober gave the composition adequate interpretation.

A "Garland of Songs," op. 72, by Louis Adolfe Coerne, gave Albert Lindquest, tenor, a fine opportunity to display his lyric tenor voice, his clear diction and his musical comprehension. They are not big numbers, but they found favor.

Leo Sowerby's "Eight Little Pieces," for piano and cello, dedicated to Eric Delamarter, are inconsequential. They have some originality, but the themes are for the most part without melodic sequence and are not up to the standard previously shown by this gifted young composer. They were interpreted by Mr. Sowerby at the piano and Mr. Stober at the cello.

A Terzetto, by Eric Delamarter, for violin, viola and cello, is one of the best of the smaller pieces which Mr. Delamarter has made public. It shows his intimate knowledge of the compass of these instruments and also his taste in their blending. The Terzetto is in three movements, all original in style. The second, an *Andantino*, has a very pleasing theme. Messrs. Kortschak, Dasch and Stober gave a musical interpretation of this work, which closed the program.

MAURICE ROSENFELD.

New York Pianist, Edward Weiss, Concert Giver in Iceland

Another American pianist, Edward Weiss, of New York, has carried his art to Iceland, Arthur Shattuck having been

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the first American to go to that northern land several years ago. Mr. Weiss's tour this season was to have been in Russia with Per Nielsen, a Norwegian baritone. Owing to the war a five months' tour of Norway was substituted. Iceland was visited from November 18 to 23, in which time five appearances were made. The tour will close with a concert in Christiania in February under the patronage of the queen.

AN INFORMAL MUSICAL

Misses Maynard and Stoeckel Heard at
Maigille School in New York

Before an invited audience Helene Maigille presented two of her pupils in an informal recital at the Maigille American School of Bel Canto, New York, on Tuesday afternoon, December 22.

Dorothy Maynard, a young lyric soprano, who has been working with Mme. Maigille since last Summer, gave evidence of unusual gifts. Miss Maynard possesses a lovely lyric soprano voice, which is capable of much variety. She sang Franz's "Widmung," Brahms's "Von Ewiger Liebe," Faure's "Roses d'Ispahan," Huë's "J'ai pleuré en Rêve," Ronald's "Love, I Have Won You" and "Down in the Forest," Kramer's "A Sigh," Borsdorf's "Blackbird and Thistle," and the "Un bel di" aria from Puccini's "Madama Butterfly." She sang all these items in the various original languages, in which her enunciation was praiseworthy. Her singing was decidedly artistic, her tone production being noteworthy.

The "Romeo and Juliet" waltz song, Cadman's "At Dawning," Kramer's "At Sunset" and La Forge's "Like the Rosebud" were sung by Greta Stoeckel, a young soprano, who, though slightly indisposed showed the results of excellent training in the way in which she sang her numbers. Ellmer Zoller was the accompanist. A. W. K.

RECOGNITION FOR BERGH

Composer's "Pied Piper" Performed in
His Home City, St. Paul

ST. PAUL, MINN., Dec. 22.—This city's pride in one of its native sons, Arthur Bergh, was further heightened by the performance of Mr. Bergh's melodrama, "The Pied Piper of Hamelin," performed by Mrs. Mildred Phillips-Kindy, reader, and Mrs. Carrie Zumbach Bliss, pianist, which provided an absorbing half hour at the Schubert Club's last concert.

Mrs. Bessie Parnell Weston, pianist, played two Russian groups with fine tone and insight. Harry Phillips, basso cantante, with Mrs. Margaret Gilmer MacPhail at the piano, furnished the remainder of the program. Both artists were much enjoyed. F. L. C. B.

Godowsky and Siegel in Fort Wayne
Recital

FORT WAYNE, IND., Dec. 22.—Owing to mistakes in management Leopold Godowsky, the world-famed pianist, and the young violinist, Louis Siegel, played in the Majestic Theater recently to a very small audience. However, the enthusiasm could not have been a whit stronger had the theater been filled. The César Franck Sonata, for violin and piano, was played with beautiful tone and feeling by both Mr. Godowsky and Mr. Siegel. The "Etudes Symphoniques" of Schumann, which usually seems only a technical feat, became under the fingers of Mr. Godowsky a work of marvelous beauty and imagination. The Liszt "Campanella" was played with sparkling brilliancy and was probably the number most enjoyed by the majority of the audience. G. B.

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Yours very faithfully,
ALGERNON ASHTON.

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REFORMS PLANNED IN FESTIVAL GIVING

New Federation Hopes to Solve
Administrative Problems by
Co-operation

To raise the standard of music festivals an association was recently formed called the Federated Music Festival Association. Among the objects of the federation, which met and was organized in Syracuse, N. Y., are to encourage mutual interchange of ideas relative to the artistic and administrative problems involved, and to stimulate public interest in the larger choral and orchestral compositions. Any institution or association giving music festivals is eligible for membership.

Those who met to form the federation were Albert A. Stanley, of the University Musical Society, Ann Arbor, Mich.; Thomas C. Ryan, of the Utica (N. Y.) Music Festival Association; Hollis Dann, director of the Cornell University Association; Andrew T. Webster, of the Buffalo Association; P. C. Lutkin, director of the Chicago North Shore Association; Charles A. Sink, Ann Arbor; J. Burt Curley, Schenectady Association; Tom Ward, Syracuse Association, and W. C. Taylor, of Springfield, Mass.

It is the purpose of the various associations to co-operate in their work. Thus the various festival dates will be prevented from clashing. This regulation will result in enabling a number of associations to secure the services of the same orchestra or soloist. When an association plans to introduce a new work it will be reported to the other associations in order that their directors may attend the performance and satisfy themselves as to the merits and desirability of the work. Other methods of coordination are being projected.

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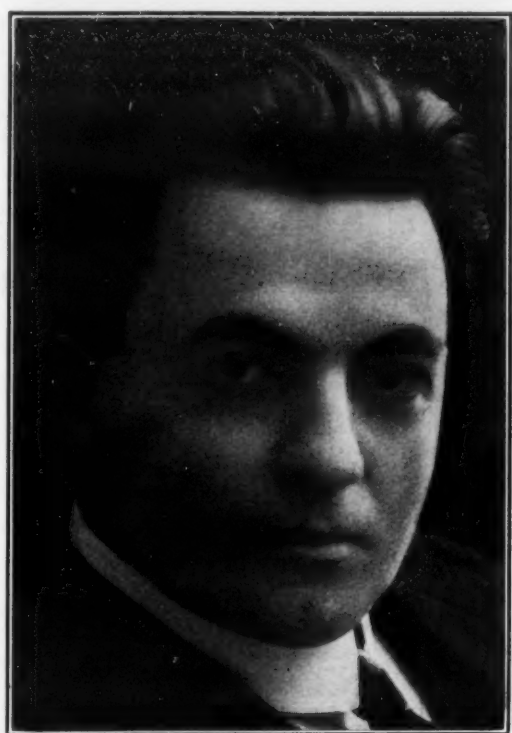
SAN FRANCISCO, Dec. 24.—On New Year's Eve of 1915 Dr. H. J. Stewart is to assume his new duties as official organist of the Panama-California Exposition at San Diego. On that occasion the new organ, which is the gift of John D. Spreckles, will be dedicated. During the exposition Dr. Stewart will play each day, except the programs in which visiting organists appear. Dr. Stewart will also be authorized to engage other soloists. There will be frequent choral concerts under the direction of Dr. Stewart and joint organ and symphony programs with the university orchestra.

As a prelude to Dr. Stewart's departure from San Francisco, after a long and valuable period of service, dinners were given in his honor by the Northern California Chapter of the American Guild of Organists, of which he is the dean, and by his fellow members of the Bohemians, for which he wrote the music of "Montezuma," one of the club's "Jinks."

Popular Artists in Tenaflly (N. J.) Concert

The concert of the Neighborhood Glee Club, Tenaflly, N. J., Charles W. Potter, conductor, on Friday evening, December 18, presented as soloists Rosalie Wirthlin, contralto; Max Jacobs, violinist; Rafael Diaz, tenor, and Ira Jacobs, pianist.

The club did praiseworthy work under Mr. Potter's direction in songs by Coleridge-Taylor, Hadley, Bullard, Tosti and others. Miss Wirthlin was well received in a group of American songs by Coombs, La Forge, Cadman, Homer and Clough-Leigher. Kreisler pieces and a "Song Without Words" by Ira Jacobs gave Mr. Jacobs an opportunity to display his violinistic skill as did later Cottenet's "Chanson Meditation" and a Wieniawski Polonaise. Three Ira Jacobs songs were admirably sung by Mr. Diaz who also was heard to advantage in a "Rigoletto" aria and Homer's "Dearest."



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New York Globe, Nov. 27

Press Comments:

"Cavalleria Rusticana"

The constraint of his movements, the absolute simplicity of his demeanor, added rather than detracted from his performance, and the timbre of his mellow voice, finely equalized throughout its range, always free in emission, always round and vibrant, made his singing a delight for those who do not measure excellence by volume or power.—New York Press, Dec. 6.

He gave the "Siciliana"—before the rise of the curtain—with a beauty of tone and a breadth of phrasing that were a delight. Nor was he any less artistically satisfying in the Drinking Song and the ensemble music which falls to the lot of Turiddu.—New York World, Dec. 6.

Mr. Botta's Turiddu deserved again high praise. It is both vocally and histrionically one of the most satisfying enactments of the Sicilian Don Juan that New York has seen of recent years.—New York Tribune, Dec. 12.

"La Bohème"

Senor Botta's voice is admirably adapted to bring out the atmosphere of the opera of the evening. It is charming in timbre and the tenor knows how to use it to increase the natural charm.—Brooklyn Daily Eagle, Dec. 20.

Botta reminds one inevitably of Bonci. His voice is brilliant and comes so close to perfection that even those of his admirers may be forgiven who persist upon applauding in the middle of an aria.—Brooklyn Times, Dec. 21.

Not since Bonci left the Metropolitan has such suavity of tone or finish of phrase been heard there in *Rudolfo's* narrative as Botta gave to it last week.—Rochester Post Express, Dec. 1.

"La Traviata"

The new lyric tenor Luca Botta, sang *Alfredo*, and again displayed his firm, clear voice. He made the character something that was not entirely fatuous—this in itself no mean triumph.—New York Commercial, Nov. 27.

A lyric tenor of fine fibre, evenly adjusted throughout its range, and emotionally as expressive in the high as in the lower registers.—New York Press, Nov. 29.

AMBITIOUS STUDENTS MAKE UP THIS CHOIR'S PERSONNEL



The Choir of Saint John's Episcopal Church of Yonkers, N. Y. George Oscar Bowen, Choirmaster and Tenor Soloist, is indicated by the arrow

IN planning the choir of Saint John's Episcopal Church of Yonkers, N. Y., Director George Oscar Bowen sought for singers who are students and who consider choir work as a valuable part of their musical education. It is Mr. Bowen's belief that a choir of forty voices (the size of Saint John's), discriminatingly chosen and paid sufficiently to command each member's attendance at all services and rehearsals, is superior to the usual paid quartet, because the choir's work is done principally for actual love of singing.

During the past two years the chorus has sung the finest works in the repertory of sacred musical literature and this season its program contains three new cantatas, Hawley's "Christ Child," Noble's "Gloria Domini" and Will C. MacFarlane's "Message from the Cross." Mr. MacFarlane, the municipal organist

of Portland, Me., will come to Yonkers to direct the latter.

Mr. Bowen, who is a tenor, is the only soloist whose services are regularly retained by the church. However, for special services, the aid of prominent soloists is enlisted. Among the latter have been Edith Chapman Goold, soprano, and Margaret Keyes, contralto. Later in the season Reinald Werrenrath, the baritone, will appear as soloist with the choir.

Bellingham, Wash., Supports Big Symphony Orchestra Loyally

BELLINGHAM, WASH., Dec. 18.—The Davenport-Engberg Symphony Orchestra's recent concert in the Metropolitan Theater was a complete success. The audience was large and intent upon the attractive program which Mme. Davenport-Engberg, the director, had arranged. Karl T. Johnston, tenor, was the much applauded soloist. Taking into account this city's size and location it is remarkable that an organization of eighty-five musicians can be maintained as this one is.

Few Spare Seats at Saint Louis Symphony Club's Concert

ST. LOUIS, Dec. 20.—The numerically imposing St. Louis Orchestra Club, under the direction of Frank Gecks, gave its opening concert of the season on December 10, in Central High School Auditorium. The program, which was decidedly ambitious, including Sibelius's "Finlandia," a Beethoven symphony and two Scenes Algériennes of Saint-Saëns, was well played with good effect. Mary B. Baker, soprano, was a highly applauded soloist. The audience occupied almost every seat in the hall.

Cecil Fanning Delights Fort Wayne Audience

FORT WAYNE, IND., Dec. 22.—Under the auspices of the Morning Musicale Club of Fort Wayne Cecil Fanning was heard recently in Elks' Temple. The hall was filled by a most enthusiastic audience. Mr. Fanning's first number was the "Prologue" from "I Pagliacci," which he sang in good style and with



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faultless tone production. "Edward" from "Percy's Reliques," by Loewe, received a most dramatic and finished interpretation. Other numbers from Schubert, Liszt, Verdi and four old French folk-songs likewise made a decidedly favorable impression. Mr. Fanning's voice is of beautiful quality and he uses it always to the best advantage, giving to his songs a variety of color and expression which delights the hearer. Mr. Turpin played faultless accompaniments.

G. B.

Two Choral Concerts in Charleston, W. Va.

CHARLESTON, W. VA., Dec. 22.—Recent musical activities in this city include an oratorio recital by the Charleston Choral Club on December 8, in the Baptist Temple, and the annual Fall concert given by the High School Chorus and Orchestra.

The latter event occurred on December 4, in Mercer Hall. J. Henry Francis directed both concerts efficiently. With the choral club the soloists were Matilda R. Mason, soprano, and Charles Cupit, tenor. They acquitted themselves creditably. Frank R. Hulbutt was at the organ. Large audiences attended both concerts.

A Newsy and Progressive Musical Paper To the Editor of MUSICAL AMERICA:

Enclosed find my check for subscription, and for some copies to be sent to a friend of mine in California.

I am pleased to recommend MUSICAL AMERICA to my friends as a newsy and progressive musical paper.

Very truly yours,
WILLIAM CARRUTH, Mus. Bac.,
Organist, Plymouth Cong. Church,
Oakland, Cal., Dec. 18, 1914.

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LEO ORNSTEIN'S MUSIC

Correspondents to "Musical America" Contend that His Modern Compositions are "Noisy Nonsense" Rather than Representative of a New School of Writing

IN the issue of MUSICAL AMERICA of December 12 there appeared a special article by A. Walter Kramer, entitled "Has Leo Ornstein Discovered a New Musical Style?" The discussion had to do with the recent compositions of the youthful pianist, now living in New York, and two examples of his music were printed by way of illustration.

Mr. Kramer, while devoting himself principally to an analysis of Mr. Ornstein's methods, which are radical even in these days of ultra-modernism, expressed the belief that this music would usher in a new epoch; that the composer "is employing his genius toward the attainment of a new musical expression, an expression which, perhaps not permanent in itself, must play an important rôle in the development of the music of years to come."

Besides arousing a veritable storm of argument in musical circles, this discussion has brought forth a number of communications to the editor of MUSICAL AMERICA, three of which are printed herewith.

Suggests a Tropical Isle Where Certain Modern Composers Could Settle

To the Editor of MUSICAL AMERICA:

As an American composer I am intensely interested in the article which appeared in MUSICAL AMERICA in the issue of December 12, written by A. Walter Kramer, on the music of Leo Ornstein.

This music, and this subject, is one of the most vital problems confronting the modern composer and theorist, and should be met and dealt with in a spirit of absolute earnestness. If music built upon the basis of individual impression, without an underlying fundamental principle, is to be accepted by this generation and the coming generation, as that which is most beautiful and inspiring in the realm of sound waves, then our adopted theoretical system, our "Manuals of Harmony," our "Treatises on Form," etc., are things, to use a trite expression, to be relegated to the ash-heap, the sooner the better.

In his article Mr. Kramer makes two potent statements which seem to me to be the keynote of the situation. Here is statement number one: "What this music is can scarcely be described accurately." In other words, it is not open to analysis. Now the question arises: "Is it safe for us to adopt a system of music which baffles human intelligence?"

Is it not difficult enough to endeavor to demonstrate to the uninitiated that something worth while exists in much of the music already written, without embracing a form of composition, which, not alone does not impress by its beauty, but does not even give us the opportunity

of arguing in favor of its logical coherence.

Suppose some writer has in mind that Shakespeare, Milton, Tennyson and others have about exhausted the possibilities of expression existent in the English language, and founded upon the English rhetorical scheme. Should they, then, create a new speech in order to attain new possibilities?

I suggest for one so afflicted, some lovely tropical isle, where they might sit themselves down upon the mossy green, and there, amidst the gorgeous coloring of equatorial regions, pour forth unto themselves endless panegyrics in words (which they alone could understand) of glowing, flamboyant and mystic appeal. They say that in heaven speech is tacit; or, that there is no speech, but just understanding of the winged thoughts that flash from mind to mind. That is quite right from heaven. But what of this earth?

Here we are, so to speak, encumbered with certain physical defects called our senses; and, unfortunately perhaps, must depend upon them, to a very great extent, to convey to our understanding the meaning of things we see, smell, taste, feel and hear. Our ears are about the only means we possess by which sound may register its effect upon the mental apparatus. Now, then, it took many generations of intelligent men, who used their ears discriminately, to build up the language of music as it is known to us to-day. It should be more perfect than any spoken language, because all civilized nations have given their best thought and effort to its amelioration and emolument. I do not mean there is not room for still greater development, but, it seems to me, that what further improvement does take place should have an underlying principle capable of being explained.

In a sense music, as we know it, had about completed its course of evolution with the eras of Palestrina and Bach. After Haydn and Mozart, Beethoven varied the sonata-form to some extent, but used no harmonies unknown to them. His modulations are somewhat more spontaneous, but always logical; always well founded upon established harmonic rule.

And here let us take up statement number two, made by Mr. Kramer:

"I am certain that he (Ornstein) is a prophet of this development, that he will lead us to the music of the future."

Leschetizky and the Acrobatic Clowns

Ever since Wagner claimed he wrote music for the future generations, every successive composer has considered it necessary to write other music for other future generations. Leschetizky once made a statement apropos of modern virtuosi displaying their "pyro-technic" upon the keyboard. He said that when he first witnessed a circus and saw a clown turn a handspring he marvelled at the exhibition of skill. The next time he attended a circus he saw a different clown turn three or four handsprings in succession. At the next circus it was ten; at the next, twenty. Finally, as time went on, clowns began turning handsprings all-which-ways, around the entire circus ring, and he turned away disgusted with the whole performance. There is such a thing as getting too much of a good thing; and this applies to too

much music for too many future generations.

Wagner died in 1883. We of to-day are scarce removed from his generation. Is his music so obsolete that we must again have music of future generations? If so, how long is this process to continue? He showed us the wonderful possibilities of abrupt modulation to remote tonalities and coloring by means of dissonance; but he was always able to analyze and explain his work and defend its construction logically. The actual chords Wagner used had all been used by Beethoven and others before him. He merely combined them differently, and thereby obtained new effects.

The Vogue of New Effects

The whole fault with the modern tendency is that composers are too anxious to discover new effects instead of striving to make use of the old ones in a new way. Richard Strauss tries to out-Wagner Wagner, Debussy to out-dissonance Strauss, while Schönberg, in turn, makes them both sound like florid nightingales by comparison.

Leo Ornstein does not write chords, he writes notes; any combination of notes that chance to come to him and sound like an impression of something he has in mind. According to Mr. Kramer, the composer admits there is no logical construction to his work other than that which is intuitive. Of course, one does not have to be told this after seeing and hearing it.

The Function of Rhythm

The final result of such a philosophy as Mr. Ornstein's would, in my humble judgment, be the absolute disintegration of harmony; a chaos of sounds, nothing more. Rhythm in itself can scarcely be said to be either beautiful or ugly. Its proper function is to outline or accentuate something else which is beautiful. If used in conjunction with that which is ugly, it may prove interesting. But any form of ugliness is a defect and should be remedied or modified sooner or later. Rhythm combined with ugly harmony is ugly. If the effect is intended to be descriptive there should be some harmonic beauty or music ceases to exist. It is not music to pound the piano keys indiscriminately with one's first, but it is just as impressionistic, just as full of color, as anything imaginable. It will create strange emotions in the most

phlegmatic of beings. I have even known normally calm and dispassionate persons to become aroused to a pitch of frenzy and violence after listening to this particular species of impression.

The ideal of the human mind, however, is that which is infinitely beautiful; and music is the medium of those spiritual forces which link frail human hearts to their greater and nobler ideals. Music which has no message to stir our hearts to better deeds, our minds to loftier thoughts, bears the imprint of degeneration and should be crushed and destroyed while yet in embryo, lest its subtle poison rob us of all we most cherish in the art.

To be a powerful and dominating factor in the great throbbing world of to-day, an art must be both worthy and rational. If irrational it cannot long continue to survive the inflexible judgment of sane people, although they may be hoodwinked for the time being.

Palestrina, Bach, Mozart, Beethoven, Chopin and Wagner stand as epoch makers in the history of music. The truth and beauty in their work has proven itself against time, and shall so continue to do for ages to come.

The Martyrdom of the Modernist

In reference to Ornstein creating a new piano technic, I am reminded that Chopin did likewise. But people did not turn from his works in horror and revolt; they were charmed, enraptured. What is true of Chopin applies to Grieg. Whenever a writer criticizes one of the modern extremists the cry of "martyr!" is at once raised. "Wagner received the same treatment!" is a hackneyed expression.

Karl Nawratil, the eminent theorist with whom I studied in Vienna, was one of the Old School, and a lifelong opponent of Wagner; on the other hand, he was an ardent admirer of Chopin and Schumann. He frankly admitted that some of the harmonies of the two latter were just as extraordinary as those of Wagner; but it was not in harmonic construction that his objection to Wagner arose. It was in what he termed "his noisy use of the orchestra." In other words, drowning singers in a sea of brass; and in this view there is much logic. But Leo Ornstein uses no systematic harmonic construction; unless he is systematic in the use of none at all. If symmetry exists it is not apparent. He employs nothing but color, and if his coloring is correct then I am sure I am color-blind.

I do not, however, wish to ridicule the serious work of any serious artist. No doubt Mr. Ornstein thinks he is right, and there may be some element of merit

(Continued on next page)

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LEO ORNSTEIN'S MUSIC

[Continued from page 24]

in his work which I cannot perceive. The fact that it has so impressed a splendid and intelligent writer such as is Mr. Kramer, is significant. But if Mr. Ornstein cannot prove to himself that his work is right, how can he ever hope to convince the world?

I am fully convinced that his plan is a wrong one.

I have taken the introductory measures of his first "Impression of Notre Dame,"

Moderato sostenuto



Opening Measures of Ornstein's First "Impression of Notre Dame"

and, using the same theme in the upper voice, have harmonized it according to the best principles of harmony with chords that are logically related to one another, and yet retain the weird chiming effect he evidently seeks to convey. The rhythmical scheme is unaltered.

Of course, Mr. Ornstein will not agree, but I believe this impression is quite

revolts against these crimes against normalism in art, who hesitate to speak lest in future time they may be numbered among those who were blind to progress. They recall with misgivings the narrow-mindedness of the critics who condemned Beethoven for beginning his symphony in C with the chord of the dominant seventh in F Major, and those others who refused to see the manifold beauties of "Die Meistersinger" and "Tristan and Isolde." Some of us, however, feel that we ought to speak plainly and call much of what is nowadays appearing under

face of them, look and sound as if they had been composed in some such way?

To prove that I, too, can write in the "grand manner" I have enclosed (not for publication, but for your private inspection) two very short sketches, which I modestly claim are fully as effective (by that I mean fully as hideous) as some modern music that I could name. I have called one "Twilight" and the other "A silhouette of a large yellow dog chasing a small black cat." Upon others of course these sketches might produce other impressions than upon myself, because it is well known that all do not hear alike. Should I ever be induced to publish these effusions I could not expect everyone to feel their hidden beauties and realize their symbolic meanings as I myself do.

But after all why is it necessary to write anything new so satisfy the lovers of cacophony. Let them take, for example, the fifth symphony of Beethoven. Tune one-half of the violins a quarter of a tone sharp, the rest of them half a tone flat, let the trumpets and trombones enter just one measure behind the beat during the whole symphony; let the clarinets in B flat play in A, let the flutes come in three beats behind at each entrance and let the horns and cellos play two bars ahead continually. This arrangement of the score will give a sufficiently hideous result without going to the trouble of composing anything new, and with a minimum of effort.

Seriously, the crux of the whole matter is right here. This sort of "music of the future" can never succeed in making a lasting place for itself, not only because it *wantonly violates all true and tried canons of the art of music*, but also because it is *an offense to the innate artistic sense of the cultivated normal musical mind*.

To accept these ultra modern effusions as music is to go back to musical barbarism.

The *cultivated normal eye* of our day, the product of centuries of progress in the appreciation of the beautiful in the art of painting finds delight in a landscape of Carot or in a portrait of Sargent, but none in the impressions of the cubist school, where nature is not suggested with even a tithe of the truth of the paintings of the stone age.

Shakespeare vs. Gertrude Stein

To the *normal* literary sense the words of Tennyson, of Shelley, of Wordsworth, of Shakespeare, are as noble music. Is it not a terrible descent from these masters of English poetry to the meanderings of the arch-word-cubist, Gertrude Stein?

So it is that the *normal* musical sense of the twentieth century, the product of the best that has come down to us from Orlando, Lassus and Palestrina, through Monteverde, Gluck, Bach, Handel, Haydn and Mozart, to Beethoven and Wagner, while finding supreme satisfaction in glowing melodies and noble harmonies, must forever eschew the hideous combinations of tones which are trying to pass muster as music in the world to-day.

Far be it from me, however, to intimate that all the apostles of these new cults in art are insincere, though we may know them to be mistaken.

Aubrey Beardsley, not now even a name to most men, one who obtained some years ago a degree of notoriety by the weirdness of his drawings, maintained that his art was not caricature, as it seemed to four hundred and ninety-nine out of five hundred, but that he saw things that way.

The daubs of our cubist friends, the senseless word jumbles of Gertrude Stein, perhaps have some meaning for a few, but it is, in the last analysis, the *same and cultivated normal mind* that is the final judge and jury, and this court of last resort can find nothing of value or meaning in them.

And so it is that this court passes this judgment on the "new music." Music it is not, music it never will be as long as art is art, and until humanity as a whole shall lose its fine sense of discrimination as to what is worthy and what unworthy in the field of creative effort.

A. W. LANSING.
Cohoes, N. Y., Dec. 17, 1914.

Asks for Light

To the Editor of MUSICAL AMERICA:

In playing over the "introductory measures" of Leo Ornstein's "Impressions of Notre Dame," as given in December 12th issue of MUSICAL AMERICA, page five, it is very hard for me to see

any harmonic or melodic relation whatever, at least in the accepted sense of modern ideas.

Will you kindly write me what he has in mind in these measures? Does Mr. Ornstein propose to abolish key signatures as used ordinarily—as would appear from these measures? In just what way does his art differ from tone conceptions in the modern school?

I ask for light on these points solely for information, and thank you in advance for what you may write me.

EDWARD D. NAFF.

Roanoke, Va., Dec. 1, 1914.

APPROVAL FOR HOCHSTEIN

Rochester Violinist Given Recognition in His Native City

ROCHESTER, N. Y., Dec. 24.—The concert of the Rochester Orchestra on December 21 was one of unusual interest, due to the fact that David Hochstein, a young Rochester violinist, who has recently returned from his studies with Sevcik and Auer, was the soloist.

For his principal number, Mr. Hochstein played the Bruch Scotch Fantasia and in it demonstrated that he has the three essential attributes of the real artist—satisfying temperament, tone and technic. In the Bruch number and also in the five short pieces which he afterward played with John Warner at the piano, the young violinist exhibited a tone of singular sweetness and purity. His technic was always adequate, and his phrasing was graceful and finished to a remarkable degree. At the conclusion of his group of short pieces, which included the "Albumblatt" of Wagner-Wilhelmj, Melodie of Tchaikowsky, a Waltz by Brahms, a Caprice by Paganini and a Rhapsodie by Sinigaglia, the audience, which was completely under the spell of Mr. Hochstein's art, demanded no less than three encores.

The orchestra's part of the program was light in character. The overture was the "Akademische Fest" by Brahms, and the orchestra also gave a spirited performance of the ballet music from "Le Cid" and the Hungarian march from the Berlioz "Damnation of Faust." I. B.

It is reported from New Orleans that the Cuban Government has chosen the Sigaldi Opera Company to open the Havana Opera House next February.



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realistic, and conveys his idea without his meaningless notation and fearful discordance. Why speak in Chinese when English holds such limitless possibilities of expression? The great mine of harmony based upon those principles accepted by the world's great masters has scarcely, as yet, been touched. It is capable of yielding untold wealth; infinite variety; coloring undreamed of.

THOMAS VINCENT CATOR.

San Francisco, Cal., Dec. 17, 1914.

Noisy Nonsense

To the Editor of MUSICAL AMERICA:

The publication not long ago in MUSICAL AMERICA of two short excerpts from the works of Leo Ornstein has led me to make some reflections which have been for some time in my mind upon so-called ultra modern music.

There may be some whose artistic sense

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and saying of the dear public, "fooled again." It was Barnum, the great showman of yesterday, who said, "I care not what people say of me, provided only that they say something." I fear that that is the aim of a good many of our modern music writers.

It is told of a painter, who had struggled to make a reputation for himself in a legitimate way, that he suddenly changed his style, and commenced to make meaningless daubs on his canvas, calling the result by the name that first came into his mind. He gained for himself considerable notoriety, and his hitherto empty purse was filled.

I have evolved out of my inner consciousness and by some study of existing models an infallible recipe for making at least one style of modern music. Take a sheet of music paper, sit down before it with pencil in your hand (you may need to erase) and not an idea in your head. Put down a chord for the right hand, preferably one containing not less than six notes, no two of them in the same tonality. Then whatever notes may be left in the chromatic scale use in a chord for the left hand. Do not by any means forget to make the stretch of the fingers so great that in most cases you will be obliged to change your technical equipment in order to play these chords. Then go back to your right hand, write a second chord as far removed as possible from any tonal relation with the first, and proceed as before with the left hand part.

After writing two or three measures it would be advisable to change the rhythm. (Cyril Scott has written a violin sonata, where, if my memory is not at fault, the time indication changes at each bar of the entire first movement.) The interest of the composition will be heightened by scattering here and there, haphazard, bizarre dynamic expressions, and by dividing any groups of notes you may have put down in such a way that the left hand shall seldom know what the right hand doeth. After writing a dozen measures play the composition upon the piano (if possible) and if by any chance three or more successive notes in any part should happen to indicate in the least degree anything that anyone by the remotest possibility might construe as a melody, or if any combination of notes could suggest to anybody a normal harmony, erase these notes ruthlessly and put in others about whose ugliness in that particular place there can be no doubt.

Now I ask in all seriousness if some ultra modern compositions do not, on the

A BAND CONCERT THAT CANNON'S THUNDER FAILED TO HALT

A Wartime Illustration of How Deeply the Love of Music is Imbedded in the German Character—Case of Henri Marteau Starts Movement in Berlin to Give Native Musicians Preference Over Foreigners—Wüllner Appears as a Reciter—Revivals at the Opera

European Bureau of Musical America,
Neue Winterfeldtstrasse, 30,
Berlin, W. 30, November 25, 1914.

I CRAVE forgiveness if of late my reports have been prefaced by a certain amount of war news, appearing, perhaps, more or less irrelevant to musical events. But in music, as in everything else, we find the war exerting a dominating influence. The other day, H. W. Suydam, war correspondent for the Brooklyn Eagle, who had just returned from the Franco-Belgian border, told me that nothing had ever made such an impression on him as the playing of the German marine band on the promenade of Ostend while that city was being bombarded by the British fleet, when every measure or half measure of rest was filled in by the thunder of cannon. To quote Mr. Suydam: "There was nerve for you!"

Here was another illustration of how music has become a necessity of life with the German people, and herein, I think, lies the secret of "musical atmosphere." A country may call many proficient musicians its own; may boast of a number of very talented composers, and may even have brought forth a genius or two; but unless music is truly appreciated by the large mass of the people as the most human and therefore the most exalted among the arts, one cannot expect to find that inspiration that leads to recognized artistic supremacy. That the German people have made music a cult to which they pay homage, "even unto death," as it were, must fill every music-lover with admiration.

Before proceeding to a review of the musical happenings of the week, I beg leave to call attention to the irregularity of the mails during the last month or so. While this must be considered

merely one of the very natural results of warfare, it frequently enough is a cause of anxiety on the part of those at home over their dear ones in Europe and also tends to disquiet Americans on this side keenly expectant, it may be, of a check. It would be preferable, in all cases, to ascribe the non-receipt of the looked-for message or check to the aforesaid postal irregularity—and not to worry. Those at home may rest assured that a serious mishap to Americans in Europe would be promptly reported to the United States through the American embassy or consulate.

The case of Henri Marteau, the violinist, is causing widespread comment in musical circles in Germany. Some of our readers may remember that in 1908 Henri Marteau, Frenchman by birth and at that time the director of the Conservatory in Geneva, was called to the Royal High School of Music in Berlin to fill the place of the lately deceased master, Josef Joachim. At the time of his appointment as professor at the Berlin Royal High School, Marteau declared that, notwithstanding his official position at the Prussian State institution, he would retain his French citizenship and also continue in his rank as officer of the reserve of the French army. When the present war broke out Marteau, in view of his official connection with the French army, was arrested. After having spent several months in enforced retirement in Bavaria, Marteau has now given his parole not to take up arms against Germany in the present struggle and has, consequently, been granted a leave of absence of several months by the royal institution. This leave of absence Mr. Marteau will spend in the neutral city (for the time being) of Bukarest, there to give concerts and to instruct.

Now, what is setting the tongues of the profession wagging is the fact that a Prussian institute is placed in the predicament of settling with a foreign number of its faculty, and, in this case, a member from a hostile nation, when so much very acceptable teaching material exists in Germany from which the faculty might be replenished. You see on foot here the same movement that of late has been started by MUSICAL AMERICA at home, viz., to give home talent the first chance in filling positions of prominence. Who would blame the Germans for this inclination any more than the advocates of this movement in America are to be reproached?

Continuing King Clark's Work

The large school of singing of international fame which the late King Clark left behind as a legacy will be continued according to the ideas and ideals of its former master by Mrs. Maude Oakley-Clark and Louis Bachner. The studio will be continued in Berlin for the present under the name of the King Clark Studio, with Mrs. Oakley-Clark and Mr. Bachner at the head. Mrs. Clark, who left for America last month, expects to return to Berlin in the Spring. In the meanwhile, Mr. Bachner is in charge and, extraordinary as it may seem in wartime, is kept fairly busy instructing. Moreover, his good-sized class contains no less than six American pupils.

The other evening Ludwig Wüllner, the versatile, appeared in a concert hall as reciter of Goethe's "Faust," Parts I and II. The individuality of Wüllner's vocal and elocutionary delivery is no secret. So Beethoven Hall was fairly well filled when the artist stepped on the platform and quietly seated himself on a chair in the front of the stage.

This idea of sitting while reciting has lately become very much *en vogue*, its advocates claiming that it tends to produce a more natural effect. We are not inclined to agree to this. It seems to us that nothing can be more unnatural than that the upper half of the body should be responsive to the emotions while the lower part is condemned to a temporary state of paralysis.

Herr Wüllner certainly knows his Goethe, or, to be more precise, his "Faust." Nor will those of our readers who know Wüllner as a singer doubt that he possesses remarkable powers for characterization. And withal, Wüllner is not vocally a master of elocution. Extraordinary as it may seem, this shortcoming is frequently noticeable among singers suddenly called upon to speak or recite. Like Wüllner, they are wont to begin too high in the scale when a climax is to be attained. Then, when the height of emotion is reached, there is no re-

serve force to fall back upon and, of course, the voice fails to respond. However, Wüllner's characterization of the various figures was a highly effective revelation of their psychological values—as entertaining as it was instructive. This fact seemed to be fully appreciated by the audience, which followed the artist's interpretation with rapt attention.

Visit from Munich Conductor

Bruno Walter, general music director of the Munich Royal Opera, and Leo Slezak were the attraction in the Philharmonie last Monday. Bruno Walter has, of late, become celebrated as a Mozart conductor, but he is sufficiently versatile not to restrict his ability to one composer. His reading of Brahms's C Minor Symphony was as interesting as it was unique. Walter attains the rugged, plastic effects necessary in Brahms rather by his treatment of the tempi than with dynamic means. The *Andante sostenuto* received the most accelerated reading we have thus far heard. The following *Florestan* aria from Beethoven's "Fidelio" again proved Herr Walter to be the experienced, masterful operatic conductor. In this number the beautiful lyrical *adagio* movement was distorted rhythmically by the soloists. However, the god of the high C was in excellent form and freely gave of his best. Walter's interpretation of Schubert's "Unfinished" Symphony was one of the most liquid performances of a symphony we have heard in some time. The reading was both inspired and finished. The succeeding aria from "Oberon" was sung by Mr. Slezak with a tone-volume which but few tenors can bring to this composition. Mr. Slezak's hearers applauded ecstatically. Wagner's "Kaisermarsch," which concluded the evening, has been played here more frequently since the outbreak of the war than during a whole season under normal circumstances. So we thought it might not be sinful if we waived the right of sitting it out this time.

The splendid vocal quartet, comprising Jeanette Grumbacher, Therese Schnabel, George A. Walter and Arthur van Eweyk, with Arthur Schnabel and Frau Elsa Walter at the piano, gave a "Brahms Evening" on Tuesday. As happens with the best of organizations, this quartet seemed to labor under an unfavorable star this evening. Or is Brahms not conducive to a successful

manifestation of its art? Be that as it may, the intonation of the quartet was not beyond criticism. An interesting feature was the second group of "Liebeslieder" in waltz form with a duet piano accompaniment, splendidly performed by Arthur Schnabel and Frau Walter. This quartet is one of the most popular organizations of Berlin, and the attendance, accordingly, was numerous.

At the Opera

At the Royal Opera and in the Deutsches Operntheater in Charlottenburg newly arranged productions are the order of the day. At the Royal Opera, Verdi's "Il Trovatore," which had almost been consigned to obscurity, has been brought out, with Jadowker in the tenor rôle; Max Falzinger, of Vienna, as *Count di Luna*; Claire Dux, as *Leonora*, and the widely known concert contralto, Emmi Leisner, as *Azucena*. Leo Blech's conducting displayed all the splendid attributes for which he is known, though the Italian temperament, which in Verdi's older works is so essential, was naturally missing in his interpretation. The chorus and the scenic arrangements were excellent.

In the Deutsches Operntheater, "Fra Diavolo" was the season's "novelty." Heinz Arensen, while a vocally satisfactory *Fra Diavolo*, lacks the debonnaire qualities that make that character believable and sympathetic. Fräulein Jüttner's *Zerlina* was well conceived, though technically not very accomplished. Herr Laubenthal's tenor still lacks training. The *bandits*, Herr Lordmann and Herr Lieban, were admirable. Both proved themselves artists of experience and possessed of a true sense of comedy. Kapellmeister Waghalter was a reliable if somewhat impulsive conductor. The public was delighted.

The death was recently announced of the eminently talented young pianist, Franz von Lengyel, whose advent in the musical world created such a sensation a few years ago. O. P. JACOB.

"Musical America" an Inspiration

To the Editor of MUSICAL AMERICA:

Enclosed find check for subscription. I wish to congratulate you on the fine musical paper you publish. Only we, who do not have the advantages of the larger cities and do not get to hear the best in the concert world, can possibly know the inspiration your paper gives, for it keeps us constantly in touch with all that is good in the world of music.

Wish you the greatest success and prosperity.

Yours very truly,

REI CHRISTOPHER,
Principal, Warren Military Band
School.

Warren, Ohio, Nov. 17, 1914.



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URGES NATIONAL MOVEMENT IN MUSIC OF SWITZERLAND

Rudolph Ganz Plans Campaign for His Country Similar to American Musical Independence Propaganda—Pianist to Devote Himself Largely to Composition Next Season

"THAT it will be possible to bring about a national movement in music in Switzerland, I firmly believe," said Rudolph Ganz, the distinguished Swiss pianist, who is making his third American tour this season. "This movement would not be fundamentally unlike the one which has been started in this country by John C. Freund, editor of *MUSICAL AMERICA*. It would have to be handled differently, I think, but the essential point, the creating of a patriotic desire for 'Switzerland for the Swiss' in music would be the basis from which to work. "As soon as the war is over I am going to Switzerland and will devote my time exclusively to this subject. Political influence is likely to have much to do with the bringing about of any change. I believe it will be possible to get the Swiss Federal Government to do something. The two largest conservatories are at Zurich and Geneva. They should be brought together so that the teaching plan would be identical. I would be willing to teach first in one and then in the other.

"We have in Switzerland the French and German speaking people, who are strong in their respective feelings towards those countries, and yet there is a national pride which rises above any other inclination or tendency. This was well illustrated in the barracks of a Swiss regiment one night shortly after war was declared. The discussion among some of the men waxed warm and finally some one suggested going outside and settling differences in an old-fashioned fistic encounter. Arriving outside the man ranged themselves in two camps, so to speak, the French upholders on one side and the pro-Germans on the other. At length two or three men drew apart and announced they were 'for Switzerland.' The discussion ended right there.

French and German Influence

"The French and German influences have been very strong in music in Switzerland. Italian influence has amounted to almost nothing. Italy has been a boarder in the house, never one of the family. The French Swiss lean towards Debussy and the German element accepts Strauss. It is doubtful if there will ever be a Swiss national school of music in the sense that the French ancient and modern schools exist. Yet within the past ten years excellent music has been written by Swiss composers and the old Allemanic form of Swiss dialect has been used in writing for mixed and male choruses and songs. Switzerland has produced some fine poets. We do not have to go to Germany for poets. The Swiss as a people are more rugged than the Germans and this shows in their musical and poetical speech. The Swiss people should be neutral but not indifferent. The pro-German and the pro-French should understand each other better. This will make for increased national pride in commercial, financial and musical development."

Mr. Ganz has just returned from a Western trip and his enthusiasm regarding San Francisco and other places on the Pacific Coast is unbounded. He finds a freedom and buoyancy in the air.

"It seems to me that only the right sort of people breathe that air and they look as fresh and pure as the air itself," remarked the pianist. "One doesn't have to go to bed early out there in order to



Rudolph Ganz, Noted Swiss Pianist

keep feeling well. That is another thing in its favor. If I cannot bring about some of the things I have in mind in Switzerland I will return, become an American citizen and live in California."

"Come Back to California"

During his stay on the Coast Mr. Ganz played several times, twice in San Francisco. His first recital there was attended by the Pacific Musical Society, 370 members in a body, and they were all present at the second recital as well. Henry Hadley gave a luncheon for Mr. Ganz at the Bohemian Club and introduced him to the "high priests" and other dignitaries who annually hold forth in the celebrated High Jinks. A souvenir book, in which Mr. Hadley wrote the magic words, "Come back," was signed by every one present and given to Mr. Ganz.

To Remain in America

According to his present plans, Mr. Ganz will remain in America next season, but will take a little holiday from public appearances and devote his time to composition. He has three movements of a piano concerto written and he wishes to finish this and several other works. He recently dedicated a male chorus to the Helvetia Männerchor of New York. It is in Swiss dialect. Other compositions will be forthcoming during the next season and Mr. Ganz as a com-

poser will compete with Mr. Ganz, the pianist, for favor with the American public. D. L. L.

Young Kansans Join in Ambitious Community Series

WINFIELD, KAN., Dec. 28.—Of the eight programs of community music and drama, offered by the young people of the public schools and the Winfield Orchestral Club, Edgar B. Gordon, director, two have already been given. The first, offered during the first week in December, brought together the High School Girl's Glee Club and the Winfield Orchestral Club in a well balanced program of modern works. On December 22 high school students presented a Christmas mystery play, "Eager Heart," by A. M. Buckton. Large audiences attended these events. The remaining six programs will be given at periodic intervals concluding in May.

U. S. Marine Band Serenades Patients of Baltimore Hospitals

BALTIMORE, Dec. 24.—Members of the United States Marine Band under the direction of Edwin Litchfield Turnbull serenaded the patients at St. Joseph's Hospital, Johns Hopkins Hospital and at the Church Home Infirmary on Wednesday afternoon, December 23. The novel concerts proved entertaining to the patients at the different institutions as the programs were made up of selections appropriate to Christmastide—"Silent Night," "The First Noel," fanfare from "Lohengrin," "Sweet and Low," "It Came Upon the Midnight Clear" and "Adeste Fidelis." The music had been specially arranged by John Itzel, and Mr. Turnbull had negotiated with Lieut. William H. Santelmann, bandmaster of the Marine Band, for the visit of the players. F. C. B.

Central State Normal Chorus Presents "The Messiah" Stirring

MOUNT PLEASANT, MICH., Dec. 20.—Handel's "Messiah" was inspiringly sung on December 13 at the Central State Normal School by the Normal Chorus, William E. Rauch, conductor. The efficient soloists were Julia Luella Burkhard, soprano; Melissa Segrist-Knapp, contralto; William J. Cooper, tenor, and Hugh C. Dickerson, basso. The chorus handled the difficult music surprisingly well and was heartily applauded by a very large audience. The soloists' work was pleasing and the supporting orchestra maintained the high standard.

Engrossing Program of Christmas Carols in DeLand, Fla.

DELAND, FLA., Dec. 26.—An engrossed audience at John B. Stetson University, recently heard the Vesper Choir, B. V. Guevchenian, director, present a well sung Christmas Carol Service. The program was appropriate and enlisted the aid of the following soloists: Mrs. Martha Watts, soprano; Louise Watts, soprano; Helen Bates, contralto; Zoe Virginia Sinnott, pianist, and Mr. Guevchenian, who sang tenor solos. Evah Baker was a capable organist.

The Stillwater (Minn.) Choral Society, Leopold G. Bruenner conductor, gave a performance of Handel's "Messiah" as its sixth annual concert. The soloists were Marie McCormick, soprano; Adelaide Pierce, contralto; Walter Mallory, tenor; Grant Kelliher, bass, all of St. Paul. Mrs. John McCoy was the organist.

FOUR PHASES OF ART IN DES MOINES SCHEDULE

Powell-Dufau Recital, Pavlowa Program, San Carlo Opera and Orchestra's Popular Concerts

DES MOINES, Dec. 26.—Maud Powell was heard here recently in recital, her first appearance here in several years. Her wonderful playing aroused her hearers to a greater demonstration than has that of any contemporary violinist. Her tonal effects were exceptional in their high degree of perfection, while human and musical qualities were found in abundance in her playing. In her accompanist, Francis Moore, the audience made the acquaintance of a delightfully artistic young pianist.

Appearing upon the same program was Jenny Dufau, the brilliant coloratura soprano, who made a complete capture of the good will of her large audience. Mlle. Dufau's singing is supported by a good method in tone production, a gifted interpretative sense, good taste in compiling her programs and a distinctive personal charm. Assisting Mlle. Dufau at the piano was Charles Lurvey, also a fine accompanist. The concert was the second in the series presented by George Frederick Ogden.

Des Moines was honored by the appearance of Anna Pavlowa on the 17th when with her excellent company she presented an evening of dances which drew a fine audience to the Coliseum.

During the Christmas week the San Carlo Opera Company gave eight performances here, coming under the local auspices of the Shriners, who took this means of raising a sufficient amount of funds to take their band to the coast next Spring. The audiences were somewhat lacking in point of numbers, but the reception given the company was cordial.

The Des Moines Orchestra continues its splendid popular programs on Sunday afternoons at the Auditorium. Director Schoettle is rounding his men into better shape each week (although working against great odds) and it seems that the venture will prove a complete success before the season's end.

G. F. O.

Shepard Memorial Organ Dedicated in Bethel, Conn.

On Wednesday evening, December 23, a memorial organ was dedicated in St. Thomas's Church, Bethel, Conn. The instrument was presented to the church by Mrs. George A. Shepard, in memory of her husband, George Anson Shepard, and her son, Frank Hartshorn Shepard. The latter was the founder of the Shepard School of Music of Orange, N. J., and author of many books on harmony, etc. The dedicatory organ solos were performed by Elsie Chinn, of St. Thomas's Church, and Sidney Webber, of Trinity Church, Waterbury, Conn., and included compositions by Wagner, Guilmant, Mozart, Verdi, Lemare, Dubois, Mendelssohn and Johnstone.

Rudolph Ganz, pianist; William Hinshaw, baritone, and a new French tenor, Serge Zanco, were among the artists assisting in the Brandley Martin Christmas Fund entertainment given on December 15 at the Ritz-Carlton Hotel, New York.

At a special Pan-American concert in Aolian Hall, December 14, Mme. Rosa Joachim and Rafael Diaz, tenor, formerly of the Boston Opera Company, sang Spanish selections.

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G. FERRATA is one of those contemporary composers whose works are not nearly as much appreciated as they deserve to be. He is a musician of fine parts and everything he writes is done carefully.

Hinds, Noble & Eldredge, New York, has brought forward for the piano Mr. Ferrata's "Four Tone Pictures,"* the second and third of them veritable gems, and a trio of original dances, these made up of "Brunette Dansante," a Minuet and Gavotte. One may employ only superlatives in speaking of these pieces, so fine are they both in the matter of the ideas contained in them and the way their composer has set them down. And they are further written for the piano in a wholly idiomatic manner.

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*"FOUR TONE PICTURES." For the Piano. Prices 40 cents each the first two, 50 and 75 cents each the others. "BRUNETTE DANSANTE," MINUET, GAVOTTE. Three Compositions for the Piano. Price 40 cents each the first and third, 60 cents the second. Romance, Scherzo, Bolero. Three Compositions for the Violin with Piano Accompaniment. Price 75 cents each. By G. Ferrata, Published by Hinds, Noble & Eldredge, New York.

accompaniment, Romance, Scherzo and Bolero, are also worthy of much praise. The Romance is warm in feeling and rises to excellent emotional heights. In the Scherzo Mr. Ferrata has employed effectively the whole-tone scale with novel *pizzicato* effects. The Bolero, though less distinctive, succeeds at any rate, in avoiding the commonplace, a truly difficult thing for a composer to do in writing a Bolero! Technically these three pieces are not easy of execution.

FOR male chorus the Oliver Ditson Company has issued "A Meditation"† by Bruno Huhn and "Omnipotence" by Frederick Stevenson.

Mr. Huhn's work is a part-song, six pages long, in which this finely gifted musician has added a notable composition to his already praiseworthy list. Comment has been made in the columns of this journal before on the care which Mr. Huhn exercises in his choosing of poems to set to music. This one is, indeed, a case in point. He has here taken a portion of Robert Browning's poem "Johannes Agricola in Meditation" and he has found musical expression of a truly lofty kind for it. The writing is masterly and the manner in which the noble sentiments are voiced is worthy of the highest praise. The work is to be sung this season by the Mendelssohn Glee Club of New York under the baton of Louis Koennenich.

Though Mr. Stevenson's work is far more pretentious—it is a motet for male voices, with soprano (or tenor) solo, with organ and piano accompaniment—it says much less in forty pages than does the composition just discussed in six. There are excellent enough moments in the work, which is a setting of selections from Isaiah and Psalm CXLVII, but as the whole it fails to convince. Mr. Stevenson's ability to write effectively and in a musicianly manner is too well known to require any comment here; in estimating the value of his new works the reviewer concerns himself only with the quality of his thematic materials, which, in the case of this work, are undistinguished.

THE house of Carl Fischer, New York, has again showed splendid judgment in bringing forward a series of arrangements‡ for women's voices by Louis Victor Saar, the well-known composer.

Mr. Saar has written enough original music and arrangements for female voices in the past to possess a reputation as a specialist in this work. He has chosen an admirable set of songs for arranging. They are, for three-part chorus with piano accompaniment Pergolesi's "Nina," Strauss's "Serenade," Brahms's "The Little Dustman" and "Lullaby," Jensen's "Murmuring Zephyrs," C. Kromer's "Home Greetings," Grieg's "In the Boat," Rubinstein's "Dew in Spring," Reinthal's "The Bell-fry Warden's Daughter," the old Welsh air "All Through the Night," Mozart's "Hymn to the Sun," Schubert's "God in Nature," Weber's "To Night," Mendelssohn's "Hear My Prayer"; for four part chorus with piano accompaniment Franz's "To Music," Schumann's "The Dreaming Lake," Schubert's "Angel's Chorus from Goethe's 'Faust,'" and Kremser's "Old Flemish Folksong" appear for four-part chorus *a capella*.

†"A MEDITATION." Part Song for Chorus of Men's Voices with Piano Accompaniment. By Bruno Huhn. Price 12 cents. "OMNIPOTENCE." Motet for Chorus of Men's Voices. Soprano (or Tenor) Solo, With Organ and Piano Accompaniment. By Frederick Stevenson, op. 70. Price 50 cents. Published by the Oliver Ditson Company, Boston, Mass.

‡ARRANGEMENTS FOR THREE AND FOUR-PART CHORUS OF WOMEN'S VOICES WITH AND WITHOUT PIANO ACCOMPANIMENT. By Louis Victor Saar. Published by Carl Fischer, New York.

A very worthy list of arrangements is this, done in a masterly style. Mr. Saar feels things in a happy manner for women's voices and he is not afraid to add parts for solo voices, to read in bits of counterpoint here and there and to spread his voices as he chooses. In this way he obtains effects which arrangers for women's voices a few decades ago never dared to realize. For women's choral clubs these pieces will offer excellent material for program-building. They should be examined carefully.

ARTHUR P. SCHMIDT has issued four new part-songs by the eminent composer, Arthur Foote, who, though he writes little these days always does things that are worthy of respect.

These part-songs are "The Garden of Ispahan,"§ "Through the Rushes, by the River," for three-part women's chorus with piano accompaniment, and "Sigh No More, Ladies," and "To-morrow," for three-part women's voices *a capella*. They are finely executed and, if the ideas contained in them are not as pregnant as some of Mr. Foote's past contributions they are, at any rate, musicianly in the highest degree and thoroughly melodious.

AN "Ode to Saint Cecilia," by C. H. Mills,|| based upon John Dryden's famous "A Song for Saint Cecilia's Day," is a recent issue of the press of G. Schirmer. Mr. Mill's work, which is written for chorus, solo voices and orchestra, is a remarkable resuscitation of the Handelian form. Clean-cut, scholarly, dignified and at all points sincere, the music commends itself for these very qualities. Healthiness, such as one might expect to find in the unaffected musical thoughts of past centuries rather than in the utterances of a contemporary composer, pulses on every page.

It occurs, however, that the penetrant and deeply felt verse of Dryden is inadequately conveyed to us in music of this sort. Yet one cannot refrain from praising its austere spirit and evident erudition. The latter quality is finely exemplified in the closing choral introduction and double fugue for eight voices.

TO judge by the amount of music which has come from the pen of Cecil Burleigh of late it would appear that the latter is most assiduous in his devotion to creative pursuits. Yet Mr. Burleigh's works sound spontaneous, fresh and invigorating; ostensibly they are not the creations of a tired and overworked brain. At hand, during the present writing, are "Four Small Concert Pieces"¶ for violin with piano accom-

§"THE GARDEN OF ISPAHAN." "THROUGH THE RUSHES, BY THE RIVER." Two Part-Songs for Three-Part Chorus of Women's Voices with Piano Accompaniment. Prices 15 and 12 cents respectively. "SIGH NO MORE, LADIES." "TOMORROW." Two Part Songs for Three-Part Chorus of Women's Voices *a capella*. Prices 15 and 10 cents respectively. By Arthur Foote. Published by Arthur P. Schmidt, New York and Leipzig.

||"ODE TO SAINT CECILIA." A Song for Saint Cecilia's Day. For Chorus, Solo Voices and Orchestra. By C. H. Mills. Published by G. Schirmer, New York and London. Price 75 cents net.

¶"SIX WINTER EVENING TALES," "EVENTIDE," "OLD BRUIN," "THE VILLAGE DANCE," "A GHOST STORY," "IN FIELD AND WOOD," "WHAT THE SWALLOWS TOLD." For the Violin with Piano Accompaniment. By Cecil Burleigh, op. 16. Published by G. Schirmer, New York and London. Price 60 cents each the first four; 35 and 75 cents each the others, respectively.

paniment, op. 21, and "Six Winter Evening Tales," op. 16, conceived for a similar combination.

The concert pieces, dedicated to Albert Spalding, are called, respectively, "Valse Burlesque," "Summer Idyl," "Ghost Dance" and "Moto Perpetuo." The Idyl, a languorous melody in triple time, is for players who possess finely developed *legato*. Simple rhythmically and melodically it plays itself, as it were. The "Ghost Dance" and burlesque waltz are very characteristic and should prove effective in rounding out a concert program. The "Moto Perpetuo" is decidedly difficult; its undeniable fascination may, in a measure, be attributed to an "augmented second" skip, which occurs insistently during a whirling scale passage on the solo instrument. The accompaniments are not easy, but they are well made and trenchantly harmonized.

"In Field and Wood," among the "Evening Tales," appears, to the reviewer, to be the finest in this set. It is surprisingly brief, a sustained melody embracing less than twenty bars. Tranquil and tender, this tiny page will make a splendid encore number. It may at once be said that these pieces are quite as difficult as the four concert numbers previously discussed. Mr. Burleigh's knowledge of the violin and its resources is profound. His works convey the conviction that they have been born for the violin; at no point does one encounter figuration which might justly be described as pianistic.

"Eventide," of this set is another of Mr. Burleigh's broad, arching melodies. The piece is exceedingly atmospheric. In "A Ghost Story," atmosphere is again created with comparatively simple means. Very weird is this number. "The Village Dance" is properly rough and vigorous. It is an expression of uncouth gaiety; especially effective is the use of *glissando*.

A flitting *tour de force* is "What the Swallows Told." Yet it is not exceptionally difficult of execution. It must be handled with extreme delicacy and *finesse*. "Old Bruin" is lugubrious and is marked "clumsily; with steady rhythm." Humorous and well planned, "Bruin," in the hands of a capable artist, will assuredly become a popular sketch. These pieces are also inscribed to Albert Spalding.

PERCY E. FLETCHER has contributed some lovely pieces to the new piano issues of the Ditson press.‡‡ They are not big things, but they are so well done and are all so charming that the house which has acquired them must feel very proud of having them in its catalogue.

There is, first, a set of "Old Curiosities," "The Old Spinnet," a *staccato* sketch in wholesome two-part writing; "The Dresden Shepherdess," a pleasant movement in 6/8 time, and "The Spinning Wheel," a light and well managed étude in sixteenth notes. All of them are simple, playable even by those who have not passed Grade II. "Three Miniature Dances" give us "A Dainty Gavotte," "A Jolly Jig" and "A Merry Hornpipe." Here again Mr. Fletcher has written with an economy of means which is surprising in these days of pages black with notes. The set is ingratiating and worthy of much praise.

Both sets are admirable additions to the library of teaching material employed by judicious teachers.

‡‡"OLD CURIOSITIES." Three Compositions for the Piano. By Percy E. Fletcher. Prices, 40, 50 and 60 cents each respectively. "THREE MINIATURE DANCES." For the Piano. By Percy E. Fletcher. Price 40 cents each. Published by the Oliver Ditson Company, Boston, Mass.

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Sigmund Herzog, whose splendid Modern Sonatina Albums appeared last year and whose edition of Czerny Studies, op. 755, as preparatory material to the Chopin Etudes has won him much praise, set himself the task. With Mr. Pintér, editor of Carl Fischer's Music Library, he has given us a volume which contains fifty progressive studies, chosen from the entire piano literature. Such works on octave-playing as exist have treated the subject in an altogether too fragmentary and antiquated way. This work takes into account the different modes of muscular action. The first part treats of the plain hand-stroke, including alternating fingers, velocity and endurance studies. An interesting "blind octave study" of Köhler affords practice in alternating hand and finger stroke:

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Gertrude Marchant, soprano; Emma Roberts, contralto; Charles W. Harrison, tenor, and Frank Croxton, bass. On January 19 Mr. Werrenrath will give a recital, and on February 9 Paul Alt-house, tenor, will sing, assisted by Helen Jeffrey, violinist. On March 8 the choral society and Mme. Schumann-Heink will give a miscellaneous program, the famous contralto having volunteered her services.

MARIE KAISER AS CHORAL SOLOIST IN SEVERAL CITIES



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Marie Kaiser recently sang Horatio Parker's "St. Christopher" at Worcester, Mass., with a large chorus under the direction of Mr. Butler. Recently she sang in Hoboken, and in Jersey City, N.

J., the latter appearance being in "The Messiah." On December 29 she sings "The Messiah" in Montclair, N. J., the other soloists being Ida Gardner, contralto; Charles Harrison, tenor, and Frederick Martin, bass. She leaves this week for Kansas City, where she appears in Convention Hall on the same program with Alice Nielsen for the benefit of the Red Cross. Miss Kaiser recently was the soloist with the Orpheus Club, of Paterson, N. J., under the direction of C. Mortimer Wiske, and won instant success.

New Georgia Chapter of A. G. O. Inaugurates Recital Series

ATLANTA, GA., Dec. 20.—The first recital given under the auspices of the newly organized Georgia Chapter of the American Guild of Organists occurred on December 15, in Saint Mark's Methodist Church. The soloist was Eda E. Bartholomew and her interpretation of an engaging program was heard by a large number of auditors. The Georgia Chapter was organized about two months ago; Dean Edwin Arthur Kraft's unflagging zeal has aroused keen interest among local organists. A series of recitals will be given by various local organists.

Mme. Homer's Return to Lockport, N. Y., Stirs Capacity Audience

LOCKPORT, N. Y., Dec. 18.—The return of Louise Homer, the contralto, to Lockport recently taxed the seating capacity of the Lockport Theater. The audience paid the singer a striking tribute by recalling her countless times. Mme. Homer collaborated with Melville Clark, harpist, on this occasion. Especially in songs by her husband, Sidney Homer, did the contralto arouse great enthusiasm. Mr. Clark was also given an ovation. Edwin Lapham assisted efficiently at the piano.

Contributors to the monthly concert of the Boston Music Lovers' Club were Mary F. Tucker, pianist; William Howard, violinist; Carl Webster, the noted cellist; Mrs. May Shepard Hayward, soprano; Herbert W. Carrik, pianist; A. Gietzen, viola, of the Boston Symphony Orchestra; Nicolo Ouluckanoff, baritone, of the late Boston Theater Opera Company, and Mme. Edith Noyes, president of the club, who furnished the pianoforte accompaniments.

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IN DROOLIN'S STUDIO

An Interview with a Word-Painter

By Frederick H. Martens

WHEN I dropped into Droolin's studio last night I saw at a glance that the sarrusophone which stood in the corner had been draped with a copy of the *Herald*. Having mentioned the sarrusophone, I need not say that Droolin is a musical critic; the instrument represents his naturalization papers as a voting citizen of tone-land, his certificate of a post-graduate course in the musical what's what. It is, as the French would say, his *recherche de la paternité interdite*.

And why was the sarrusophone draped? Because Droolin is one of the new school, he is a word-painter of tone-paintings. He goes to the opera, the symphony concert, the recital, soaks in the music like a sponge, then, not like Mr. Pepys, to bed; but to the studio table, where he paints—not writes, if you please—his impressions in words. He uses all mediums, all pigments. For opera and symphony concerts he employs what he calls oil-words only, allowing his

compositions to dry as long as an hour and a half—and very dry indeed they are at the end of that time. Song-recitals he word-paints in word water-colors, in phrase-pastel and in *mot*-miniatures, and mere pupils recitals are usually dashed off in verbal crayon, though in a few cases he uses colored chalk-chat. Chamber-music, he claims, should be done as though one were word-painting on porcelain.

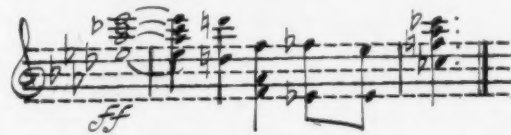
But to return to the sarrusophone. Droolin had caught my glance. "I cover it for the same reason that the *bourgeoise* throws a sheet over the canary's cage when it's not to sing. You see, I vibrate so powerfully to the merest tone-suggestion, that when my sarrusophone is bared, I can hear it all over the room. And I use the *Herald* because it is so neutral: it's a positive non-conductor of sense of sound." I had made myself comfortable in one of his silence-domed chairs by this time, and had accepted one of the quiet Egyptian cigarettes he has rolled specially for himself, all the noisomeness extracted, you know. So I asked him what he was at work on at the moment.

"I'm painting a picture of the last 'Tristan' performance at the opera," he answered, "and I'm trying out a new medium!" My curiosity was at once aroused. Had he abandoned his oil-words? Were "standard" and "capital" and all the rest to disappear from his vocabularic palette? "Yes," he continued, "I thought I'd like a change. You know I used whitewash for the 'Rosenkavalier' and Paris green for 'Louise' and, of course, when 'Quo Vadis' was done in London, London purple, in monochrome, applied with a broad sentence brush, was the only thing. But none of these seem to answer for 'Tristan.' I did at first think of using old rose words with high lights of passion-pink exclamatives, but unfortunately the expression 'pink-eye' obtruded itself on my consciousness, and affected me so that I had to abandon my whole color scheme. Now I am wording it in mauve stipple, with an occasional dash of cayenne red and incidental *chiaro-oscuro*

effects." He held up his mauve-colored fountain pen. "It all helps, you know; establishes unity of color in word and thought."

"Read me a bit," I pleaded. He hesitated. "It's rather non-coalescent as yet. I word-paint Turnerish, you know, with a dash of vorticism. Don't mind if it's not clear to you; it's not meant to be. Impressionism is the negation of the perdurable. The perdurable is the affirmation of the obvious. What I'm giving you is the evanescence of the psychosensory impulse!" Droolin went on. "I'll just let you hear a bit of the word-color scheme of the last act." He took up his pad while I lay back in my chair to listen.

"In a turricane of tonal turbescence, *Tristan's* coagulation of costive corporeal suffering, febrilized in temporoauricular localization and vented the vortex of its venom in the love-curse:



then the nebulae of Nirvana noded round his psychic spark, volplaning with soft and tender rapidity about its fadeulance * * *



"Into this sensory *niente*—clever touch that *niente*," Droolin interrupted himself, "a *gnocchi*-colored word to indicate, symbolically, the debt modern Italian composition owes Wagner—the note of the shepherd's pipe burst in shrappnellian vibration. * * *

At this moment the *Herald* slid down from the sarrusophone, and I seized my hat. "I must go," I said firmly, "I have a date at 'Beefsteak John's.' But let me ask you a question: Why 'turricane'?"

"My boy," he replied, indulgently, "I see you have no idea of what word-painting really is. Now 'hurry' is undignified, hence 'hurricane' would not be good word-color in a criticopaintique of grand opera. I elide the 'h' and substitute a 't.' Like Théophile Gautier, I enrich language with a new word and secure the madder hue in my sentence."

I shook Droolin's hand with suppressed emotion. When I reached the street I found that his criticopaintique had altogether escaped my memory. Only that one word "madder" stood out. And slowly, out of my inner consciousness, crept two other words to join it—"than mad."

In its program, principally of patriotic works, to be presented, January 19, the National Chorus of Toronto will have Maggie Teyte, the English soprano, as soloist.

26TH CONCERT IN ONE CITY

Annie Louise David Passes Twenty-fifth Appearance in Newark

Annie Louise David has established a record for the number of appearances she has made in one city outside of New York. On Wednesday evening, December 16, she made her twenty-fifth appearance in Newark, N. J., and on the following morning she gave a recital at Miss Post's private school, in the same city, making her twenty-sixth date in Newark. On her programs this year she is including a new composition, written for her by Margaret Hoberg, which has been extremely successful.

On Christmas Sunday Mrs. David plays with J. Warren Andrews at the Church of the Divine Paternity in the morning, at the West End Collegiate in the afternoon and with John Hyatt Brewer in Brooklyn in the evening.

Helen Ware's Manager Returns from Booking Tour

Laszlo Schwartz, manager of Helen Ware, violinist, has just returned from an extensive booking tour of the Middle Western States and tells of wonderful signs of growth in the musical activities of those States. He has booked Miss Ware's tour up to May 8.

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OPERA MONOPOLIZES SEASON IN FLORENCE

A Surfeit of Old-school Works
—New American Soprano
Heard

FLORENCE, ITALY, Nov. 28.—Notwithstanding the depressed moral and financial conditions caused by the war, the musical season here has started with a great flourish and gives evidence of continuing with unabated energy. At present, to be sure, we have only opera, and that of the répertoire, which makes us believe we are living fifty years ago; but opera is the supreme form of music for the Italian, and such concerts as take place in Florence do not generally come until the carnival season in the Spring.

Looking over recent theater bills, we find only such operas as "Lucia," "Barber of Seville," "Sonnambula," "Elisir d'Amore," etc. The performance of "Lucia" at the Politeama Fiorentino was fairly good, but not sufficiently so to attract large audiences; hence it seems strange that the opera is to be repeated, with a not exceptional cast, at a season to open on December 10 at the Teatro Verdi. As for "Sonnambula," "Barber of Seville" and the others, they were given at the Teatro Alfieri and were performances of a wholly unpretentious character, such as those usually offered by that popular house. One of the principal singers, it may, however, be noted in passing, was Romilda Nelli, an efficient coloratura soprano and pupil of the American teacher, Alice Weymann-Galetti, who has for many years lived in Florence.

Another old opera, "Norma," is also to be given in the coming season at the Verdi, while, still not passing the year 1860, we are to have "Rigoletto," with Carlo Galeffi, in a series of special performances at the Politeama Fiorentino, beginning December 3. It is to be hoped that "Trovatore," in the season at the Verdi, may end this superabundant supply of old music.

As a matter of fact, "André Chenier" is announced, along with "Gioconda" and the ever new "Carmen." Titta Ruffo is to sing in "Hamlet," which has not been heard here for long, and in the "Barber of Seville." Celestina Boninsegna is to be another member of the same company.

We must not forget to mention three performances, by a traveling company, of Mascagni's opera, "L'Amico Fritz," just given at the Teatro Verdi.

A very interesting American soprano, Miss Stevenson, from Paris, has lately sung here in private, and her expressive interpretations were listened to with much pleasure. The American pianist, Clarence Bird, who had an excellent tour arranged for him in Germany, has, of course, been obliged to cancel it, and will remain here to teach and to prepare for his first United States tour in 1915-16. X. X.

The leading soprano of the Los Angeles National Grand Opera Company, which, with Carlo Marchetti as general manager, and Mario Lambardi, as impresario, will open in San Diego on January 14, will be Sarame Rainoldi, who recently arrived in New York from Italy, where she has sung with much success for several years. She is an American, from New Mexico, and her real name is Reynolds.

Louise Llewellyn gave her recital of folk-songs of Bohemia and Brittany in the national costume of these countries before the Boston Branch of the American Folk Lore Society on Monday evening, December 14.

ST. PAUL PUPILS PARTICIPATE IN UNIQUE PERSIAN PROGRAM



ST. PAUL, MINN., Dec. 26.—The vocal students of Mrs. Frederic Snyder participated in the recent Red Cross Benefit and delighted the good-sized audience with the "Desert Love Songs" of Robert Clark and Herman Löhr's "Songs of the Southern Isles." "The Groves of Shiraz" of Cadman was another pleasing novelty sung by the pupils. The latter were garbed in Oriental costume, since the character of the program was Persian throughout. Numerically read the young singers are: No. 1, Gertrude Armstrong; No. 2, Rhoda Nickells; No. 3, Fayette Bogert; No. 4, Mrs. Albert Podlasky; No. 5, Hedwig Schein; No. 6, Helen Huyek; No. 7, Helen Scanlon; No. 8, Lois Kucker; No. 9, Irine Cross, and No. 10, Olive Emerson.

"SPECIAL MUSIC EDITION"

Syracuse "Herald" Recognizes Public's Demand for Musical News

Indicative of a growing recognition among far-seeing newspaper proprietors of the public's increasing demand for musical news is the special musical edition recently issued by the Syracuse Herald. Among the local activities chronicled are the following: The Morning Musicals Club, accomplishments of Melville A. Clark and the city's other harpists; the Liederkranz, conducted by Albert Kuenzlen; Syracuse Symphony Orchestra, Patrick Conway, conductor; Salon Musicals Club; music department of Syracuse University; Syracuse Arts Club; Music Festival Association, Tom Ward, conductor, and Irish Choral Society, Prof. John J. Raleigh, director.

Besides these chronicles of local progress, the Herald makes its special issue valuable to the readers by including various items of national musical interest, almost all of which it reprints from MUSICAL AMERICA, giving frequent credit to this paper.

Bailhé Trio Pleases Richmond (Ind.) Audience

RICHMOND, IND., Dec. 22.—The Bailhé Trio of Fort Wayne, made up of piano, violin and 'cello, which in the last few years has done splendid service in popularizing chamber music throughout the Middle West, recently gave a concert in Richmond with fine success. In the Godard number, which opened the concert, excellence of ensemble was at once apparent. Especially was the piano noticeable in this number, George Bailhé giving much color, life and vivacity to his reading. In the last number, by Tchaikowsky, the 'cello was employed to admirable purpose by Richard Wagner.

KNEISELS VISIT PITTSBURGH

Their Novelties Arouse Interest in Art Society's Program

PITTSBURGH, PA., Dec. 14.—The Kneisel Quartet scored another triumph when this organization appeared in concert at the Carnegie Music Hall here last week under the auspices of the Art Society. It has been customary for the latter to bring this famous quartet of musicians to Pittsburgh each season.

The program was made up principally of numbers by Schumann, Schubert and Dvorak. One of the most interesting of the evening, however, proved to be the Quartet in C Minor by Zoltan Kodaly. It was a most engrossing novelty, as was Percy A. Grainger's folk-song, "Molly on the Shore." The last was so popular that it had to be repeated. The quartet is splendidly balanced and worthy of the high praise accorded to it everywhere. E. C. S.

Three Thousand at Milwaukee Symphony Concert

MILWAUKEE, Dec. 12.—Rain and slush have no terrors for Sunday afternoon concert-goers in Milwaukee. Despite most inhospitable weather last Sunday the concert given by the Auditorium Symphony Orchestra was attended by 3,000 persons. The program was composed of popular numbers. An address was given by Governor-elect Emanuel L. Philipp, who characterized the success of this municipal orchestra as a blow to ragtime. J. E. M.

There was a representative society gathering last Monday in the Waldorf-Astoria for Mr. Bagby's third musical morning of this season. The soloists were Lucrezia Bori of the Metropolitan Opera; Emilio de Gogorza, baritone, and Fritz Kreisler, violinist.

CONCERT NETS \$1,200 FOR DALLAS CHARITY

Claussen and de Tréville Stars in Program With Choruses of Two Cities

DALLAS, TEX., Dec. 15.—Before an audience of about 2000 in the Fair Park Coliseum, the United Charities gave an attractive and financially successful concert last evening. The Schubert Choral Club of this city and the Harmony Club of Fort Worth had been asked to unite for a number, making a women's chorus of about 100 voices. The services of Julia Claussen, the Swedish contralto, and Yvonne de Tréville, coloratura soprano, were secured, and an unusually brilliant occasion was the result. Both soloists have been here before and are well liked, as was evidenced by the hearty reception accorded them.

Mme. Claussen was advised by a physician not to appear because of a very bad cold, but would not disappoint the crowd. The cold was not noticeable in any number. The chorus sang a number, "Sunset," composed by W. J. Marsh, of Fort Worth, who accompanied the performance at the piano, assisted by a violin quartet composed of W. J. Fried, Charles Clinton Jones, Misses Fern Hobson and Featherstone, and directed by Harriet Bacon Macdonald. This number was extremely well performed.

The programs for this occasion were unique, being handkerchiefs with the program printed in the center and autographs of about one hundred business men as a border. These were sold during the performance for five cents apiece by the debutantes. It is estimated that over \$1,200 net was realized for the charities. The arrangement committee of the United Charities entertained Mes. de Tréville and Claussen at a dinner after the concert. The Pen Women gave a dinner this afternoon for both artists, but Mme. Claussen left town and could not attend. E. D. B.

MR. BISPHAM IN VERMONT

Singer Warmly Welcomed at University Glee Club's Concert

BURLINGTON, VT., Dec. 21.—David Bispham, the noted American baritone, was given a rousing reception on December 17 in the gymnasium of the University of Vermont, where he appeared as soloist at a concert given by the university's musical clubs. Mr. Bispham prefaced his numbers with his customary illuminative and penetrating remarks. In the "Evening Star" from "Tannhäuser" and the prologue to "Pagliacci" the baritone made a deep impression.

"O Ruddier than the Cherry" from Handel's "Acis and Galatea" was a fine example of florid singing. His delivery of Schumann's immortal "Two Grenadiers" was gripping and an amusingly effective number was "The Roamer" from Mendelssohn's forgotten opera "Son and Stranger." The numbers of the Glee Club, which was directed by C. H. Swett, included arrangements of Vermont songs and solos and concerted pieces by various members. A string quartet played some of Mozart's music acceptably. Woodruff Rogers was at the piano for Mr. Bispham.

Ruth Sexton, pianist, a pupil of G. L. Becker, played the Alabieff-Liszt "Nightingale," Spross's "Song Without Words" and a "Scène de Ballet" by Chaminade at a free recital given at the permanent country life exposition. She was assisted by Berthe Genthon, soprano.

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The NEW YORK TIMES of Dec. 10, 1914, says of

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"Mr. Hamlin's singing had all the high intelligence, the gift for interpretation, for conveying the spirit and significance of a musical setting that have before been admired in it. There are excellence and clearness of diction and a carefully considered declamation that give point and pregnancy, and that are not allowed to interfere with the musical flow; there is well-modeled phrasing, and there is the elusive spirit of vitality that rarely escapes from Mr. Hamlin's style."

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Old Violinist of Sierra Mountains
Hurls Challenge At Noted Virtuosi

Carl Lanzer, Self-Styled "American Paganini," Stands Ready to Meet All Comers in Fiddle Contest At Panama Fair—This Mountaineer Plays Instruments of His Own Making

Bureau of Musical America,
1101 Pine Street,
San Francisco, December 16, 1914.

CARL LANZER, a California musical veteran who played first violin for Theodore Thomas in the early orchestra day of the latter and who admits that he is "the American Paganini," has come down from the mountains and has brought his fiddle with him. For years he has lived in the lower Sierras, occasionally playing in small settlements of the mountain region, and somehow succeeding in making a living by means of the instrument that he has played for considerably more than half a century.

Two years ago, when the Exposition project was well under way, Mr. Lanzer proclaimed himself the greatest violinist of the world and challenged all comers to meet him in a good old-fashioned fiddling contest at the fair, one of the events to be a test of endurance, the man able to fiddle longest without stopping to be declared the winner. Personal letters of challenge were sent to Ysaye, Kreisler, Mischa Elman and others of world celebrity. The proposition was a serious one in the mind of the mountain fiddler, who honored the **MUSICAL AMERICA** correspondent with a commission to preside at the contest.

Now Mr. Lanzer has returned to San Francisco, the opening of the Exposition being only two months away. He is ready to meet the celebrated fiddlers of the concert stage, confident that they will come to defend their claim of supremacy. The contest, let the Elmans and Kreislers and Ysayes take notice, is for the championship of the world; and if these other claimants fail to appear, it will be my duty as referee to award the title, by default, to the mountaineer.

Speaks for Native Violinist

That I am not alone in taking Mr. Lanzer and his fiddling contest seriously, and even solemnly, is made evident by a column interview which appeared in to-day's *Examiner*. Redfern Mason, the interviewer, eloquently voices the mountaineer's protest that the great American public "should flock to hear every fiddler who comes from abroad," while the mere fact that a violinist belongs to this country condemns him in the eyes of the managers and prevents the music-loving populace from ever getting a chance to hear him.

As told in the interview, "He talks with the simplicity of a child and he has a child's delight in everything. You would think the creation was the work of yesterday and Lanzer was taking his first survey of it. The men with whom he has associated in the East, 'Ed' Moltenhauer, his teacher; Theodore Thomas, with whom he played first fiddle for quarter of a century, Wieniawski, Remenyi, Sauret, all seem living still when he talks of them. He recalls a performance of the 'Kreutzer' sonata by Wieniawski and Rubinstein, in which both played from memory."

Weird Mountain Music

"Lanzer played for me," continues Mr. Mason. "He played the extraordinary music which he has played up there in the mountains. First came 'Nearer My God to Thee,' with a quasi-harp accompaniment; then the 'Bagpipes,' in which the violin is tuned other than in the ac-

customed fifths, and 'Coming Through the Rye' sings in the upper part, while the lower strings 'drone' like the Gaelic 'chanters' and every now and then there is a whirlpool of pizzicati.

"Wait till I play the 'Wacht am Rhein' on the G string for them," cried this youthful enthusiast of sixty-three; and the 'Lohengrin' fantasy in the style of a chaconne, after the style of Bach—no funny business, no faking, but orthodox fiddle music. Then watch the fiddlers. Of course I play the big classics, the Beethoven, the Brahms, the Saint-Saëns and the Spohr concertos; but up in the mountains they wanted folk-song music, like 'God Save the King,' with a musical box accompaniment.

"Then he broke off into the 'Arkansas Traveler,' first playing it in strict violinistic style, then in the wild Dorian of the player of a country fair.

"It must not be thought that, because Lanzer is challenging the great ones of the fiddle, he is a soured belittler of recognized greatness. He is too big a man for that."

No "Strads" for Him

It was my own good fortune, in early association with this free-for-all fiddling "fest" of the virtuosi, to point out to the world of music that our Sierra challenger manufactures his own violins, playing no other make. Leaving the Strad, the Guarnerius and the Amati to the superstitious who believe in names, he prefers a fiddle that he knows is made right. For a patched-up instrument he has no use; and he is undoubtedly correct in saying that probably every specimen of the old Italian models has had to be gone over more or less.

Our American Paganini and his stock of several home-made violins will be at the fair, waiting for any world-known virtuoso to throw his hat into the ring; and, as already stated, if the challenged artists fail to appear, the title of champion will be awarded to Mr. Lanzer by default.

THOMAS NUNAN.

Priceless Music Dies Melted for War Purposes

A Paris despatch of December 19 to the New York *American* says: "Priceless copper music dies worth more than a million dollars have been commandeered at Leipzig by the German military authorities to be melted to make gun mountings, shell caps and dies. Not only those from which are printed works of modern composers, such as Rimsky-Korsakow, Moussorgsky and Strauss, but also plates on which were engraved the music of Beethoven's sonatas, Gluck, Wagner, etc., are melted down."

Maurice Aronson and Vera Kaplin Return to Chicago

CHICAGO, Dec. 19.—The pianist, Maurice Aronson, for many years a resident of Chicago, though for the last eleven years of Berlin and Vienna, has returned to Chicago to establish himself in the local field as an instructor of piano. Mr. Aronson is accompanied by his wife, the concert pianist, Vera Kaplin-Aronson, who will enter the concert field in America.

George Deane, tenor, received an ovation after his splendid singing of the solo parts in "The Messiah," presented recently in Topeka, Kan., by the Musical Art Society. Gertrude Rennyson sang the soprano parts.

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NEW ORLEANS HEARS NEW OPERA SOPRANO

Adda Navarrette Scores Success
— Performances Better
than the Attendance

NEW ORLEANS, Dec. 26.—At the French Opera House last Saturday night "Lucia di Lammermoor" served for the début of Adda Navarrette, a splendid little artist, who sang admirably throughout and achieved an instantaneous success. Her voice is of a clear, pure quality and the upper register of wonderful flexibility. She was forced to repeat the mad scene.

The rôle of *Edgardo* was sung by Sigaldi, the impresario, and while he has not much of a voice he made the most of it and was applauded warmly. The other singers were satisfactory.

The second performance of "Aida" was given on Sunday night, and on Tuesday "Rigoletto" was sung with the charming Navarrette as *Gilda*. Angelo Esquivel, who made such a favorable impression as *Amonasro* in "Aida," sang the title rôle and was well received. His voice, while somewhat light, is beautiful in quality.

On Thursday night "Il Trovatore" was the bill. Maria de Rocha sang *Lenora* excellently; Ovando was the *Count di Luna* and Edmondo Anaya the *Manrico*. Certainly there is no danger of any of the big impresarii taking this tenor away from us.

The attendance, thus far, has been very poor. It is to be hoped that after the holidays business will pick up and

that this troupe will receive the patronage it deserves. It is giving us the only opera we shall have this Winter. The company is as good as many of the French companies that have come to us and it cannot be possible that New Orleans music lovers still cling to their habit of not supporting any opera troupe other than a French company, no matter how good it may be. D. B. F.

CENTURY CO. IN "CAVALLERIA"

Another Artistic Success Gained in Chicago Season

CHICAGO, Dec. 28.—The Century Opera Company was heard for the first time in Chicago in "Cavalleria Rusticana" at last Wednesday's matinée. It had a strong cast. Bettina Freeman, as *Santuzza*, was dramatically powerful and sang the music with warmth and tonal beauty. The *Turiddu* of Morgan Kingston has rarely been equalled in its vocal quality. This was one of his most notable representations.

Louis Kreidler's *Alfio* was also a very able interpretation, intense in its dramatic portrayal and artistic in its vocal enfoldment. Elizabeth Campbell as *Lola*, a rôle which she sang for the first time on this occasion, was pleasing, and Kathleen Howard's *Mama Lucia* reached the same artistic height that her other more important rôles have attained. Agide Jacchia in his reading of the score disclosed many striking effects.

Anna Pavlova and her Russian ballet followed with the "Puppen-Fée" and eight numbers in a divertissement.

M. R.

Boston Symphony Xmas Program

BOSTON, Dec. 22.—A program excellently selected by Dr. Muck for the season was offered on Christmas day, as well as on Saturday evening, by the Boston Symphony Orchestra: Chorale for organ, in A Minor, César Franck; Symphony in B Minor, Fritz Volbach; Symphony from Christmas Oratorio, Bach; "March of the Three Holy Kings," from Liszt's oratorio, "Christus"; Overture to "Der Freischütz," Weber. The soloist was John P. Marshall, organist of the Boston Symphony.

Of the orchestral music performed, the most modern composition was Weber's overture, composed in 1820 or earlier, although the symphony by Volbach was performed for the first time in 1909, and Volbach is still composing. The symphony is strictly orthodox to-day. In 1840 it might have been in the mode, on account of the somewhat Lisztian conclusion, but it is never music that stirs one deeply or that indicates a conspicuous individuality. The festive conclusion, which emphasizes a chorale theme, made the work appropriate to the season, and not too taxing to the ears of critics who had found it necessary to take their holiday dinner before the concert.

Mr. Marshall gave a most musicianly and appreciative performance of Franck's chorale, unfortunately little known to the average concertgoer, and among the finest of modern compositions for the instrument. The orchestral performances were of the customarily high standard. On account of the fact that the concert took place on Christmas day, which is unusual in Symphony Hall, there was a comparatively small audience. O. D.

OPERA QUARTET IN A BOSTON CONCERT

Delightful Singing by Metropolitan
Artists—Boston Début for
Three of Them

BOSTON, Dec. 28.—Mme. Ernestine Schumann-Heink having been taken suddenly with a cold while traveling in the West, four singers from the Metropolitan Opera Company substituted for her yesterday afternoon in Symphony Hall. For this reason, and more especially as three of these singers were new to the Bostonese, many stayed away from the concert. They could well have afforded to show more curiosity, for the quartet, headed by Lucrezia Bori, gave a delightful entertainment.

Miss Bori—I think I express a general opinion—had seldom or never sung so well in this city. Every tone in the voice was of nearly flawless beauty, and full of color, and aglow with youthful and contagious emotion. And as for Puccini and his insufferable banalities, I ask only that Miss Bori sing him as she sang him yesterday, and I will travel all the miles I can afford to hear her. The sensuousness, the Italianate ardor of the music were felt as they are seldom felt, even in the opera house.

Sophie Braslau was the contralto. She is certainly one of the most promising of the younger singers of the Metropolitan who have appeared in Boston. The voice is a noble one, which compares favorably with well-known contralto voices, and which is developing rapidly and beautifully into an alto of exceptional depth, sonority and distinctive quality.

A new tenor is Mr. Botta, who has a manly voice of natural beauty. He is a good musician and a sincere interpreter. Arthur Middleton, by virtue of his experience as well as his exceptional talent, musicianship and vocal equipment, was a commanding figure in the concert. Personally, I did not care so much for his air of the Drum Major from "Le Caid" as I did for the songs by Beethoven, Schubert, Hollander and Hugo Kaun that he sang. In these songs his diction in English and in German was beyond criticism. His voice is a bass of phenomenal capacity, rich and full, as good in the upper register as the lower, unmistakably a bass in the lower tones, and credibly a baritone in the highest part. All of the singers were applauded loudly and long, and all added to the program. O. D.

Charles W. Clark in Chicago Recital

CHICAGO, Dec. 28.—Charles W. Clark recently presented an interesting program at the Blackstone for a party of Mrs. Keith Spaulding's guests. Mr. Clark had to repeat several of the songs, and added a number of dainty items of the modern French School. The program included the Prologue to Leoncavallo's "I Pagliacci," "Les Cloches" and "Mandoline" by Debussy, "L'Heure Exquise" by Hahn, and numbers by Massenet, Franz, Bungert, Hammond, Homer and Busch. Gordon Campbell was at the piano.



Mme. Elisabeth Van Endert

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PRESS COMMENTS

BOSTON EVENING TRANSCRIPT, March 2, 1914

"Again Mme. van Endert gave pleasure in herself, in her young comeliness, her quiet poise of manner, her preoccupation with her song, and not with her audience or her own vocal virtue. Again, too, her voice gave pleasure by its softness of texture, its transparency, its brightness and suppleness and its quick response to light shadings. Her limpid phrasing of the declamation in Agatha's air summoned beauty of tone, diction and of expressive and characterizing mood. She was good to hear also in its more lyric flights, except when in her zeal to give swift and exuberant movement to her song, she blurred some of her tones."

NEW YORK HERALD, February 20, 1914

"Endowed with youth and a charming personality, Mme. van Endert possesses a voice of much warmth and of a beautiful quality. Her songs were all from modern composers. The best singing was that of a dramatic character which was heard in Strauss' 'Caecilie' and d'Albert's 'Venushymn.'"

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"MAGIC FLUTE" FINELY SUNG IN PHILADELPHIA

Mozart's Opera Impressively Staged and Strongly Cast by Metropolitan Company—New Role for Anna Case

PHILADELPHIA, Dec. 28.—The magnificent production of Mozart's "The Magic Flute," which the Metropolitan Company of New York brought over last season and the season before, again delighted an audience that filled the local Metropolitan last Tuesday evening. The presence of Mr. Hertz as conductor, with so splendid a force of instrumentalists to answer to his demands, insured a

superb delivery of the orchestral score, and the cast could not easily have been made better.

Mme. Gadsby sang the rôle of *Pamina* with loveliness of tone and her usual authority and expressiveness, and the *Queen of Night* had a most brilliant interpreter in the person of Frieda Hempel, whose voice runs easily up to the highest altitude of the difficult aria, "Tis Vengeance I Now Seek," preserving its beauty of quality even in the lofty staccato measures.

Jacques Urlus's impersonation was characterized by beauty of voice and dramatic fervor, and the splendidly acted *Papageno* of Mr. Goritz, Carl Braun's impressively sonorous singing of *Saras-*

tro, and Albert Reiss's lively *Monos-tatos* were other praiseworthy features of the performance.

Anna Case made her first appearance on any stage in the rôle of *Papagena*. The gifted American singer was informed on Monday morning that she would be called on to sing the rôle in Philadelphia the next evening, owing to the indisposition of Mme. Schumann. Miss Case sang the music with assurance and also acted the rôle in a praiseworthy manner, despite the fact that she had had no orchestra rehearsal. She was given several recalls by the audience.

The staging of the work was massively picturesque and beautiful.

A. L. T.

CZERWONKY SOLOIST IN OBERHOFFER CONCERT

Minneapolis Concertmaster Scores Emergency Success—New Works in "Pop" Program

MINNEAPOLIS, MINN., Dec. 22.—The fifth concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, drew an audience of large proportions, without the attraction of a visiting soloist. Cornelius van Vliet, principal cellist of the orchestra, was announced as the soloist, but owing to an injury to one of his fingers his place was taken by Richard Czerwony, concertmaster.

The first part of the program was distinctly Russian in character. The gripping performance of Rachmaninoff's Symphony in E Minor brought a storm of applause which continued persistently until Mr. Oberhoffer came forward to bow his acknowledgments. Rimsky-Korsakow's Overture to "A Night in May" added to the Russian flavor of the feast.

Richard Czerwony played the Bruch Concerto, No. 2. There was warm approval for his artistic performance. The loudly demanded encores were a Weber Waltz arranged by Burmeister and orchestrated by the violinist himself.

In the popular concert of Sunday afternoon the Swedish composer, Hugo Alfven, was represented by his "Festspiel" Polonaise, played the first time in America. Of particular interest and charm was the trio, *Aubade for Flute, Oboe and Clarinet*, by de Wailly, played for the first time in Minneapolis on this occasion, by Bruno Labate, Leonardo de Lorenzo and Pierre Perrier. The number so delighted the audience that its repetition was demanded. The Australian composer, Percy Grainger, now in America, found representation in the "Mock Morris" for the string orchestra.

"Elsa's Dream" from "Lohengrin" was sung by Mary Ann Kaufman with pleasing vocal and personal effect. Miss Kaufman's further offerings were the "Vissi d'Arte" from "Tosca" and "One Fine Day" from "Madama Butterfly," also "The Lark Now Leaves Its Watery Nest," sung as an encore.

The Thursday Musical gave a program of Christmas music at its last meeting. The Choral Club of women's voices, under the direction of H. S. Woodruff, appeared with especially good effect in Elgar's "A Christmas Greeting." A number for four violins and organ was the "Romance," by J. Hellmesberger, performed by Arline Folsom, Marion Baernstein, Blanche Sheffield, Mrs. Marion Anstin Dunn and Winifred Lind. Excellent solos were provided by Mrs. Vena Gibson Garnum and Mrs. Thomas Whyler Green. Florence Parke and Eugene Skaaden were the accompanists.

F. L. C. B.

GRACE HOFFMAN'S LAURELS

Soprano Wins Praise as Soloist of Albany Philharmonic

ALBANY, N. Y., Dec. 18.—The Philharmonic Orchestra of Albany gave the opening concert of its forty-ninth season in Harmanus Bleecker Hall last night and the unity of action of its eighty-five instrumentalists met with critical approval. The program was a delightful mixture of the light and shade in classic composition and its performances worthy interpretations. The best work of the orchestra was in the Allegro from Mozart's G Minor Symphony, although the "Cortège du Sarras" by Iwanow and two excerpts from Delibes's "Sylvia" were exceedingly well played. Frederick P. Dennison was the conductor and Dudley Matthews concertmaster.

Grace Hoffman was the soloist and her work gave promise of even greater development. She has a soprano voice of wide range and almost a contralto richness. She gave a delightful performance of "Depuis le Jour" from "Louise." She also sang a group of songs, "Irish Love Song" of Lang, "The Little Gray Dove" of Saar, and "Yesterday and Today" of Spross. Edith Ross Baker was the accompanist.

W. A. H.

One could not help wondering at the New Middlesex last night, says a writer in the London *Daily Telegraph*, whether Gounod's "Faust" had ever before shared a program with a juggler, an acrobat, an Irish dancer and a bioscope. The fact is, of course, that the English law enacts that every variety theater must present a program consisting of not less than six "turns," and "Faust," when presented at a music hall, being obviously one "turn," must have five others to bear it company.

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Day's Routine of Opera Star as Prelude to Night's Performance

Reading D'Annunzio in Public Library Provides Inspiring Preface to Evening's Work for Giovanni Martinelli—"Rhadames" a Favorite Rôle of This Metropolitan Tenor

INTERVIEWING an artist in the midst of his work is, to say the least, an impertinence. But, although disturbed thus during a practice hour one morning last week, Giovanni Martinelli, the young tenor who finds himself fulfilling his second Metropolitan season, submitted graciously, and with the exuberance of twenty-eight years told some of his impressions of an operatic career in America.

Declared the tenor: "I am now studying the difficult rôle of *Lefèvre* in Umberto Giordano's 'Mme. Sans-Gêne,' which is to be produced sometime later in the season.

"Although I study continually I do not find my existence in New York as complicated as it was last season. Then, everything was new, and I had so much to learn in just getting accustomed to things. It was very hard—a real slavery. But this season I have a chance to look around, to see the wonderful sights of New York and to meet many fine people. My wife and I now know all your important show places.

"I am engaged for the Metropolitan season next year, and at the close of that engagement I go to Buenos Aires—if the finances of the company there are in working order by that time. Everything, however, is subservient to my country's wishes. With affairs in such a chaotic condition I may have to go to war a year from now. I don't shoot well, but," with a laugh, "I can play the clarinet in the band, as I used to do in my own army service.

His Code of Acting

"Acting? No, I have never taken lessons. I follow the meaning of the author's text as clearly as I can, and just act naturally as I think the character I am portraying would act under similar circumstances.

"On the mornings of the days that I sing at the opera house I speak very

little. I move about quietly and keep my mind as tranquil of thought as possible. In the afternoons I often go down to the Public Library on Forty-second Street and pass away the hours reading. There D'Annunzio, one of my favorite



A Viafara Impression of Giovanni Martinelli, the Distinguished Young Tenor, of the Metropolitan Opera Company

authors (you Americans, I find, know him well through translations) often helps me pass many quiet but inspiring hours.

Inspiration of Verdi

"Like many tenors, I am more inclined to favor the rôle of *Rhadames* in 'Aida' than any other of my repertoire. In this opera one feels the portrayal of a real man with primitive feelings—not a simpering, love-sick child—and then the music! Verdi at his greatest—his best! Is that not an inspiration in itself?"

AVERY STRAKOSCH.

SYRACUSE HOLIDAY MUSIC

Excellent Programs of Orchestra and Prominent Clubs

SYRACUSE, N. Y., Dec. 24.—The sixth recital of the Morning Musicales was a Christmas program given at the First Baptist Church, before an audience of 2,000. Those appearing on the program were Arthur Van Eltinge and Mrs. Harry L. Vibbard, organists; Prof. Conrad Becker and Mrs. Dean Dudley, violinists; Mae Hall Sweet, Belle Vickery and William Snyder, vocalists; Maude Clarke, harpist; Mrs. Blanche Calthrop, accompanist, and the Morning Musical

woman's double quartet, conducted by Belle Brewster.

Last Sunday afternoon the Syracuse Symphony Orchestra, Patrick Conway, conductor, gave its second concert of the season at Lincoln Hall. There was a large audience. Laura Van Kuran, soprano, was the soloist. She sang an aria from "Hamlet" with orchestral accompaniment.

The program for the Salon Club on Friday afternoon at the home of Mrs. Judson included two groups by Harriett Fitch, pianist, a group of French songs by Eloise Holden, soprano, and songs by Pauline Baumer. L. V. K.

When Genée Received Her Own Bouquet Back

The late Mme. Nordica and Mme. Adeline Genée, the dancer, were warm friends.

"I was visiting in Sydney, Australia, when Mme. Nordica was singing at an

afternoon concert," said Mme. Genée recently to a New York *Telegraph* reporter, "and as I always liked and admired her I sent her some flowers, which I had selected with the greatest care. On that same evening I danced in a theater for charity. Nordica was in a box, accompanied by her tenor, I think, and you can imagine my surprise after a curtain call to see thrown at me the very same bouquet I had sent her a few hours before. She came behind to speak with me directly after, and, laughing like a child, told me she had placed the flowers on the rail of the box and that the singer with her had grown so excited he had seized the bouquet and sent it flying at me.

"Ah, her death was a tragedy—we need such splendid human hearts in the world."

LARGEST PORTLAND AUDIENCE

McCormack Gives Two Concerts in One at Oregon City

PORTLAND, ORE., Dec. 21.—On Friday evening John McCormack appeared at the Heilig Theater before the largest audience of the season. Every seat was taken and about 200 persons occupied camp chairs on the stage. The entire program was enthusiastically received, in fact, as one of the local papers said, "Mr. McCormack gave two concerts, one of which followed the printed program, the other responded to the wishes of the audience." Eight encores were given and then the audience clamored for more. Edwin Schneider, the accompanist, shared in the honors and a repetition of his composition, "The Cave," was demanded. Donald McBeath gave several delightful violin numbers. The concert

was under the Steers-Coman management.

On Sunday afternoon George Hotchkiss Street invited a large number of Portland's representative musicians to his home to meet Mme. Lucia O. Valair, who recently arrived here from Paris. Mme. Valair sang several numbers in a highly artistic manner. She will be associated with Mr. Street in teaching.

Arthur Alexander, the noted tenor, who has lived in Paris for several years, spent the past week visiting his family and friends in Portland. Mr. Alexander expressed much pleasure in the musical progress shown in his home city, giving special praise to the Symphony Orchestra. H. C.

In the *Allgemeine Musik-Zeitung* L. Andro attempts to answer the question of why there are so few first-class conductors in Germany. He thinks the chief trouble is that so many wealthy young men have taken to conducting. They manage to secure positions by not demanding compensation; indeed, in some cases they pay for their position by helping an operatic or concert institution with their ready cash. The result is that really talented men, who might grow into big conductors if they had the opportunity, are obliged to make their living conducting bands in restaurants or teaching.

The fifteenth anniversary of the Mason Piano School in Albany, N. Y., was observed by four recitals, one of which was a joint program by Leo Schulz, the 'cellist, and J. Austin Springer, pianist. The school was founded by Dr. William Mason in 1899, and J. Austin Springer has been associated with it from the beginning and has been director since the death of Dr. Mason in 1908.

BAUER DECRIES "PENNY-IN-THE-SLOT" PIANISM

AS piano students generally know, Harold Bauer is a bitter enemy of the evenly played scale. In an interview given the *Triad*, an important Australian journal, the pianist expressed his views on the subject in forcible terms.

"There is no variety in the even scale," was Mr. Bauer's contention. It has no place in music. Poor trusting students are taught to equalize the touch of each finger, whereas the effect of striking a note differs with each finger, and again with the thumb. No two persons' hands are exactly the same, and it is madness to try to make them play with exactly the same effect."

Mr. Bauer never practices scales or exercises. He holds that all the technical work required by a pianist is to be obtained in the works of the great masters. Practising such works is full of compelling interest; hammering away at even scales is torture. A singer or violinist can make one note expressive, but a pianist, Mr. Bauer states, cannot.

"Of course," says the pianist, "teachers have to get results—to please fond parents and all that sort of thing—and therefore they make their pupils pound away for several hours a day at the even scale and other such species of torture. In a short time these pupils attain technic. But the result of this method is that pupils lose their individuality and personality, and play like a penny-in-the-slot machine. The individuality of every pupil must be studied with care. Even the great pianists who have been taught in any particular school when

playing at their best forget all about their school and express themselves. When Paderewski is at his best he is not playing as he was taught by Leschetizky. Leschetizky was a fine pianist, but he did not play as he teaches his pupils to-day. The keynote of all great playing is individuality."

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MUSICAL AMERICA'S OPEN FORUM

Marcella Craft Explains Her Kansas City Interview to "Mephisto"

DEAR MEPHISTO:—

For a long time I have read with great pleasure your Satanic Majesty's letter to MUSICAL AMERICA—and much as it may argue for a rather sulphuric future for me—still I must confess that my ideas in the main have coincided with yours. We are told to give even "The Devil his due," but now I am going to turn the tables and ask you please to give me the benefit of a doubt until I tell you about that Kansas City interview.

Of course I never had the honor of being presented to your Satanic Majesty and you don't know but what I might be capable of making the silly statements I was quoted as saying. The fact is, I didn't say them. The interview is just sufficiently what I did not say to be incorrect—but not enough so to have caused me to "rush into print" to correct it. If I had dreamed it would seem of great enough moment for your Majesty's notice I certainly would have done something about it. But your Majesty knows how one can be misquoted, misunderstood and one's best intentions

twisted in an interview even by the best intentioned reporter.

The first question, as I remember it, that this young lady put to me was as to what quality or condition struck me first upon returning from Europe. My answer was the wonderful virile something that takes hold of one—and seems to speak of a people being alive every moment and forging forward to accomplish the great things of life. I explained that, while I had enjoyed to the full my years of routine and regular work and study on the other side—that for the last three years I have been growing more and more restless with a desire to break the monotony and come back and have a share in the tremendous activity of America. I wanted to come home—I wanted to find out if the years I had spent abroad had made me the possessor of something worthy to offer to my own people who are content only with the best. For this very home-coming and with this desire constantly in mind I have worked and worked, and every performance has been but one more opportunity to me to become more ready to "come home." I stated to the reporter as I have said in Europe as well as now, that I believe America to be one of the future great, if not the greatest, musical nation of the world. The fact that we have such wonderful organizations as our Symphony and Philharmonic Orchestras—the fact that there is no opera in the world to equal the Metropolitan and Chicago companies—the fact that no country in the world has such large-hearted men and women who give of their fortunes to support year after year artistic undertakings—to help as I myself was helped young artists to develop the best that is in them and thus build for the future—all this promises even greater things for the future.

But, dear Mephisto, now comes the absurd thing I was supposed to have said—that street gamins whistle Bach, Beethoven and Verdi in Rome, Berlin and Paris. That is indeed absurd. What I did say was something like this—that the "popular song" is to my mind the enemy of the development of a general popular taste for the classic in music. I mentioned a popular concert program given by the Volks Orchestra in the Ton Halle in Munich—only one of the regular weekly concerts brought works by Bach, Beethoven, Brahms and Bruckner. These concerts are at very cheap prices—standing room 7½ cents, and I think the

highest priced seat 50 cents. They are crowded almost always to capacity, and I looked about once noticing the types of people who attended—"students," of course, but also people from every walk in life. There were the simple clerk who had to work all day behind the counter, school teachers, girls and boys, people whom society did not know but who go there week after week and feel the need of this wonderful music to go with them through their days. So they spend part of their small earnings and go to these Popular Concerts. Society does not go as a rule; it attends the "Akademie Concerts" at a much higher price—but the programs couldn't be better.

We have wonderful orchestras, and wherever they are they are wonderfully well attended, but I hope the time will come when every little city will also support its opera and its symphony orchestra. And when the public generally demands it because they feel the real need of this state of things—then we, too, will have our Popular Concerts where the best works of all the great composers will be produced and enjoyed. It isn't to those cities where these great organizations are supported—but those who are awakening to the need of such things that I am speaking. I said that one rarely heard anything in the way of a popular song in Germany—except perhaps in the vaudeville theaters; that they have their beautiful Volk songs and students songs, and in Italy, besides the Neapolitan airs which are sung by the people of the streets, and which I for one like to hear very much, they also know their Verdi, and one hears him whistled and sung there as commonly as one hears the popular song over here. I remember hearing a lot of not more than five singing with gusto "La Donna è mobile," and I said to my mother, "they are born knowing how to put that peculiar something we call style into their own music." We work for years

to attain the *Slancio* which that tiny mite has, by nature, and doesn't know he has it. And even when, by study, we attain it, it is generally only a poor imitation. But I know very well, dear Mephisto, that in Italy it is all opera. It seems to be this that satisfies the demands of their warm, sunny natures. Their greatest composers seemed naturally to accept opera as the channel best suited to convey their thoughts, their inspirations, to the people. And the people have it through and through them. As to Paris I do not know as my visits there have been short. I never mentioned Paris in my interview except to say I had just arrived there for a period of special study when the war drove me home. I only speak of Germany and Italy, where I have lived.

The fact that we in America have the best orchestras and opera, and the fact that in these places the concerts are crowded to the doors—is the basis of my belief that we are destined to become the greatest nation in the field of art.

But isn't it self-analysis—a recognition of our good points and also of our lack—that we need? Also how wonderful to realize both our room for improvement and thank God for our splendid ability to make that improvement? It makes our hearts, if we are loyal Americans (and I am one, dear Mephisto, and it hurts to have you use the word "expatriated American" in connection with me), swell with the joy of achieving—with the opportunity and hope that each one of us may be able to lay an offering at the feet of our beloved Homeland—may leave our small mark in the general progress forward to mightier things. It isn't to decry or belittle what has been done that I come home to do. We come here weary of the life of regular routine where "nothing is new under the sun," so to speak—where all things are already established and the best one can do is to try to live up to the artistic traditions—storing up the treasures of the Old World and rejoicing that the New World is still in the making, and that we can each help a bit if we are sincere, to build and to see a perfect structure grow while we are working.

[Continued on next page]



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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 36]

Mephisto, I love my country more than anything else in the world. I am so proud of her that I cannot find words to express all I feel. I believe in her present and future, I believe in her youth and her splendid vital energy in every line. I am prone to say we have faults, but we look them straight in the face and we go about correcting them. We are able to profit by the experiences of the older nations, and to take their best and make it our own, thus acquiring in one hundred years what it has taken them one thousand to accomplish. There is nothing more wonderful than our public-spirited men and women of wealth. Many a time has it been said to me in Germany how remarkable is this individual support of the Arts and Sciences and of the students who have the talents but not the means to develop them. These generous patrons—these loyal Americans—aren't they doing wonders for our American culture—for our future as a nation, where Art in its broadest sense will, sometime, not be confined to our great cities but will spread the length and breadth of the land? It takes only time, self-criticism and energetic and loving devotion and patient endeavor to overcome the faults we see and to replace them with high ideals gradually becoming realities.

I am sure you would have agreed with me, Mephisto—as I said it—but not as it sounds in the printed interview. We hurry too much—hurry to our concerts—hurry away—hurry all the time. I don't remember the quotation about great building—"flying at this and then at that." At least it doesn't sound like my thoughts on the subject. But we do hurry too much and thus spend our energy. If the individual gets into a hurried state of mind he makes a dozen movements—where three would do—at least I know I do when I am nervously hurried. To stop hurrying and quietly concentrate our thoughts and energies upon one thing at a time is the way the individual accomplishes great things, and isn't it true equally of the "public person?"

Dear Mephisto, please do not count me as an "Expatriated American." It does hurt so to be called such names. There isn't, and has never been, a moment when I have not been loyal to and proud of my beloved country and her achievements, and I am the last one in the world to decry or superficially to criticize her in any way—and please don't believe all that I, and others, are quoted as having said.

I would like to penetrate the mystery that hangs about your Satanic Majesty

and learn who you really are—at least to know what form you have chosen to assume while wandering abroad the length and breadth of our fair land. I believe I'd like you very much, because, in spite of the whiff of sulphur I catch now and then when reading the printed products of your musings, still I believe you are a very genial sort of personality, with a very delicious sense of humor, and if you realize that one means well you won't stick your "pitchfork" into him too viciously.

Sincerely yours,
MARCELLA CRAFT.

Chicago, Dec. 19.

Registration the Only Solution

To the Editor of MUSICAL AMERICA:

I read with interest an excellent letter in your last issue, written by J. Massell, regarding a committee or board composed of great singers before whom vocal teachers should be required to pass an examination. I venture to hint at the impracticability of such a scheme. Great singers disagree about vocal essentials, just the same as do the lesser musical lights. One great singer says a great deal about breathing exercises.

A few years ago I met one of the greatest baritones France ever produced, a man whose art and characterizations, as well as vocal technic, were unexcelled. I casually spoke of breathing exercises. He turned on me sharply and said: "You speak like a vocal teacher. Artists do not concern themselves with such things as breathing exercises." And yet I have met other great singers who feel that they are most essential. One great singer I know of teaches a method which one of his great colleagues calls "vocal suicide."

A famous tenor I have always admired and whom your fine paper accords highest praise was dubbed by an equally great singer as "a man whose vocal method was unqualifiedly bad."

We all love Caruso's voice and vocal emission, and yet an eminent singer once said to me: "The first time I heard Caruso I said to my wife, 'I give him just five years before that vocal method starts voice trouble.' And," he continued triumphantly, "in just five years Martin had to do double work because Caruso's voice had gone back on him."

Furthermore, many great singers do not understand the requirements of vocal pedagogy. A well known concert baritone, whose method is known to be excellent, once said to me: "I know nothing of the art of voice building or vocal pedagogy."

I agree with Mr. Freund. Registration on affidavit is the one solution.

Very respectfully,

HAROLD HURLBUT.

Portland, Ore., Dec. 22, 1914.

Concert Manager's Views of "Needed Box Office Reforms"

To the Editor of MUSICAL AMERICA:

The editorial in your issue of December 19, under the caption, "Needed Box Office Reforms," causes one familiar with the American concert field to wonder just what the writer had in mind. If the New York situation only was meant, there may have been reason in the argument;

but if the writer intended to refer to the American field as a whole, one must come to the conclusion that he has fired wildly in the air.

In commenting on a recent statement that lower compensation for artists is necessary to bring down the admission fees for concert-goers, the writer of the editorial says:

"This is not the correct remedy, however, and lower fees to concert artists are not essential to the scheme. Lower admission prices and larger audiences—that is the solution of the problem."

This may be true in a city which is the fortunate possessor of halls with capacities of more than 5,000; but the statement is too general to cover the hundreds of American cities which, like Detroit, have no such mammoth buildings. The largest auditorium in Detroit has seats for 2,570 people.

Our books show that for the first three concerts of the Philharmonic Course for this season—concerts which included Pasquale Amato and Anna Case, Louise Homer, and Alma Gluck and Efreim Zimbalist—the average admission price was \$1.19, and the gross receipts were only \$350 in excess of the expenses for the three concerts. This is not a profitable season for the local managers; strange to say, it is supposed to be better in Detroit than elsewhere. We are forced to wonder what the situation of the other local managers must be.

But to return to the argument from the figures: Suppose we lowered our scale of prices. Suppose we figured out a scale which would make the average price seventy-five cents. (This, by the way, would still necessitate some seats at \$2.00 and \$1.50, for to achieve any such royal donation to the public as the New York Mail gave, there must be plenty of fifty-cent seats.) Figuring on a sell-out (which is taking a risk, it must be admitted), and without allowing for any free-list, the gross receipts with this scale would have been a few dollars under what our gross receipts actually were.

We are not theorizing; we are arguing from the facts, as our books show them. It may be asked: Can we not cut our expenses? We would be profoundly grateful to anyone who would show us the way. The only direction in which expenses could be cut, reasonably, is in the fees of the artists.

Give us a hall with a capacity of 8,000; give us the same amount of publicity that the Mail gave its concert, and give it to us at the same price, that is to say, gratis; give us the artists at the same terms at which they furnished their services to the Mail, and we shall be glad to give the public a "musical debauch." But until those conditions can be granted, give the local managers (who, by the way, assume nearly all the risk and who build up the public for the artists, thereby allowing those artists to increase their fees for subsequent engagements) a chance at least to break even, in these parlous times.

Sincerely yours,

THE DEVOE-KELSEY MANAGEMENT.

JAS. E. DEVOE,

W. K. KELSEY.

Detroit, Mich., Dec. 21, 1914.

The Student Who Imitates Great Singers

To the Editor of MUSICAL AMERICA:

In the Open Forum of December 5 appeared the following statement by Mr. Bronson of Milwaukee:

"The greatest singers are imitated by the greatest students to a large extent, and the student who cannot gain something from the singing of a great artist has, to my mind, a pretty poor chance of ever becoming a singer."

Let us consider what a student cannot learn from hearing a great singer.

The basis of all singing or speaking is voice-production. The two most important elements in voice production are the vocal cords and resonance. The vocal cords differ in length and weight in every individual, and the size and shape of the resonance cavities are so designed by nature as to provide the best reinforcement for the tones originated by the particular length and weight of vocal cords.

It may be seen at once that no two singers can ever possess voices exactly alike on account of the slight differences always existing in these two elements.

But the most urgent reason why one singer should never attempt to imitate the tones of another is that the vocal muscles are involuntary in their control. Any attempt to imitate a tone—to exert a voluntary control over the vocal

muscles—interferes with their correct action, and the natural volume, quality and range of that voice cannot be developed. Interference always injures and weakens these vocal muscles, the only muscles designed by nature to operate the vocal cords.

The great danger connected with attempts by students to produce Caruso-like tones or Homer-like or Alda-like tones, as well as the impossibility of realizing those attempts, becomes apparent.

The other factor in good singing or speaking is interpretation.

When the student has fully developed the vocal muscles, which means that his natural volume, quality and range of pitch are developed, interpretation becomes a simple matter.

Real interpretation is individual. It reflects the knowledge and experience of the singer. To imitate the interpretation of another is necessarily undesirable, as it retards one's own mental development.

If it is not only undesirable, but in effect impossible, to imitate our great singers both in their voice production and interpretation what can a student derive from hearing a great artist outside of the pleasure of the experience?

Yours very truly,

A. M. PARKER.

Washington, D. C., Dec. 20, 1914.

Why Carl Flesch Gave Up His American Tour

[TRANSLATED]

To the Editor of MUSICAL AMERICA:

I have read a notice in one of the recent issues of your paper stating that I had given up my Hungarian citizenship and had become a citizen of Holland. This report is wholly unfounded. I am still a Hungarian citizen and this is the reason that I am obliged, on account of military duty toward my country, to give up my American tour this season. The matter is of great importance to me, as I do not desire to be known as a renegade. I shall be very grateful if you will print a notice in your paper and correct the wrong impression. I thank you very cordially in advance for your courtesy.

Yours very sincerely,

CARL FLESCHE.

Berlin-Wilmersdorf d 30, Nov., 1914.
Kaiser-Allee, 200.

Doing Good Work in Arkansas

To the Editor of MUSICAL AMERICA:

Was glad to see Mephisto's article in the December 19th issue of MUSICAL AMERICA. Europe, New York, etc., are not the only places where good work is done. Since I came here in 1908 my department has given 446 programs. I enclose a few. We have an orchestra and Glee Club which sings such things as the Grieg "Land Sighting," a course in Appreciation of Opera, in which I use the Victor machine and Victor and Columbia records, 987 in all, in a wide-awake department. I have given three different MacDowell programs and four Grieg, a French, Liszt, two Chopin, and two Russian, in the last three years. We support an Artists' Course, and every year send pupils and teachers to opera in St. Louis and Kansas City.

Am very interested in Mr. Freund's messages. Seems to me that we have been too long ruled by the European study idea.

Cordially,

HENRY DOUGHTY TOVEY,

Director University of Arkansas

School of Fine Arts.

Fayetteville, Ark., Dec. 21, 1914.

Rejoices That Kreisler Is Safe in America

To the Editor of MUSICAL AMERICA:

I write to acknowledge receipt of three MUSICAL AMERICAS. I was so glad to get them and hope now they will come regularly.

We all look forward to the arrival of MUSICAL AMERICA each week. It is the most delightful musical paper I know. The good news that you have Mr. Kreisler safe in America rejoiced my heart, but we simply envy you. I wonder when we shall hear him in London again!

Yours truly,

(MRS.) ETHEL WILKINSON.

2 Drayton Road, Ealing, W.
London, December 14, 1914.

Considers It a Wonderful Paper

To the Editor of MUSICAL AMERICA:

Enclosed find check for a year's subscription for your wonderful paper.

Respectfully,

YVONNE M. JANSEN.

Tremont, The Bronx, Dec. 19, 1914

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Recent recitals have been given in Portland, Ore., by John Claire Monteith, Marie Soule, Jocelyn Foulkes, Helen Bauer and J. H. Cowan.

Horace Corbett, organist and choir-master, presented a cantata during Christmas week with his efficient choir at Christ Church, Houston, Tex.

Frederick Preston Search, the 'cellist, gave a recital in Winthrop College Auditorium, on December 16, assisted by Robert Raymond Lippitt, pianist.

The Christmas Eve service of ancient and mediæval carols, with George Van Deusen, organist and director, at St. Paul's Church, Syracuse, N. Y., was most impressive.

Jean Vincent Cooper, contralto, assisted by the Della Robbia Orchestra, Josef Fejer, conductor, sang at the Sunday evening concert, December 2, at the Hotel Vanderbilt, New York.

The Camp Fire Girls of the Fourth Presbyterian Church, Albany, N. Y., recently gave a concert in the chapel, assisted by Andrew Lavinger, violinist, and Arthur Wohl, pianist.

George H. Brewer, prominent in the ranks of the younger organists and teachers in Montreal, has concluded an interesting series of recitals in the Church of the Messiah.

Benjamin Nielsen, son of the prima donna, Alice Nielsen, was operated on for appendicitis at a private hospital in Boston, December 15. The report is that the operation was successful.

Helen Allen Hunt, the Boston mezzo-contralto, assisted the choir of the First Congregational Church in Braintree, Mass., at a special vesper service on Sunday afternoon, December 13.

Edna MacDonald, teacher of voice, who is this year in Temple, Tex., where she has been engaged as director and soloist of the Episcopal Church, returned to Houston for the holidays.

H. S. Schweitzer, organist, an alumnus of the Guilman Organ School, presented a modern program on December 28, before an interested audience, in the Old First Presbyterian Church.

Henry Gideon, organist of Temple Israel, Boston, and Constance Ramsay Gideon, contralto, are making a tour of the South, presenting their lecture recital of folk-songs of different nations.

Bessie Libby's piano pupils gave an informal recital in the home of their teacher, Bridgeport, Conn., on December 16. They were assisted by Marion Hopkins, who revealed a pleasing soprano voice.

At the second of the Chansons en Crinoline in the Plaza Hotel, New York, December 17, under the direction of Mrs. R. W. Hawkesworth, the singers were Felice Lyne, soprano, and Paul Dufault, tenor.

In the second faculty recital of the season at the Arizona School of Music, Phoenix, Ariz., those who took part were Mary Edna Styles, head of the expression department, and Maude Pratt Cate, pianist.

A new musical organization was recently organized at York New Salem, York County, Pa., with the following members: J. W. Joseph, Paul Eyster, Daniel Brennenman, Charles Eyster and C. H. Kerr.

Henry Doughty Tovey, director of the University School of Music, Fayetteville, Ark., presented a taxing program of piano works on December 16. The character of the program was decidedly contemporary.

The Brook Trio, composed of Boston Symphony men, and Grace Bonner Williams, the popular Boston soprano, pre-

sented an attractive program on December 17, in the home of Mrs. William A. Gippin, Bridgeport, Conn.

Alleging that the Chicago Grand Opera Company has refused to carry out a contract it made to employ him as baritone during the current theatrical season, Wilhelm Beck, a singer, has filed a suit demanding \$2,675 damages.

"The Star Divine," the new Christmas cantata, sung by the choir of the Fourth Presbyterian Church, Albany, N. Y., was written by Frances V. Hubbard of Albany and the music by Abram W. Lansing, the church organist.

On December 11 the North Central high school music department in Spokane gave a performance of the opera "King Hal," by Stewart. C. Olin Rice was responsible for the training of the principals, the chorus and the orchestra.

Arthur H. Turner, organist, delighted a large assemblage on December 16, at the Swedish Baptist Church of Meriden, Conn. His recital was the main feature of the dedicatory exercises for the new organ recently installed in the church.

The Christmas spirit was reflected in a concert given on December 16 at Smith College by Professor Sleeper, of the music department, assisted by Katherine Frazier, harpist; Mary E. Williams, mezzo-soprano, and Rebecca W. Holmes, violinist.

The choir of the Second Presbyterian Church, Albany, N. Y., went to Hudson and gave a Christmas concert at the State Training School for Girls, through the generosity of Mrs. Frederick Forrest Peabody of Albany, a member of the board of managers.

Miss M. Dennison, who is a pupil of M. Elfert Florio, was the admired soloist at the special musical service in St. Paul's Church, Ocean Grove, N. J., on December 20. She sang with beauty of tone and deep understanding "Hear Ye, Israel" from the "Elijah."

Mme. Julia Claussen, the eminent Swedish contralto of the Chicago Opera Company, recently presented a beautiful recital program at Monticello Seminary, Godfrey, Ill. The program consisted of several operatic arias and songs in German, French and English.

The Austrian Singing Society of New Britain, Conn., held its annual meeting on December 18, in Austrian Hall and elected the following officers: Ignac Feldmann, president; Robert Manttner, vice-president; John Zotter, secretary, and Gustave Holzmann, treasurer.

Ramon Blanchart, baritone of the Boston Opera Company, sang several groups of Italian songs at a twilight musicale given at the North Bennet Street Industrial School, Boston, to an audience of more than 500 parents of children on Sunday afternoon, December 19.

A. Lacey-Baker, choir-master and organist of Grace Church, Providence, gave an organ recital there, December 19, assisted by the Amphion Male Quartet, W. Frank Ames, first tenor; Walter S. Macomber, second tenor; Alfred Buckley, Jr., first bass, and Edward Waterman, second bass.

A program of Christmas music was given in Columbus, O., by members of the Women's Music Club at the sixth municipal organ recital on December 20 in Memorial Hall, Grace Eleanor Chandler was organist, the assisting musicians being Maude Perkins Vallance, soprano, and John McCardle, violinist.

Pablo Casals, the Spanish 'cellist, will give a joint recital with Harold Bauer in Æolian Hall on Monday afternoon, January 18. The program will include the Brahms Sonata in F Major and the Beethoven Sonata in A Major, for piano-forte and violoncello, and the Bach Suite in G Major, for 'cello alone.

Paul Draper is announced for a series of three *lieder* recitals to be given on successive Thursday afternoons in the Little Theater, New York. On January 14 he will offer a Schubert program, on January 21 a Bach-Schumann-Moussorgsky program, and on January 28 a Brahms program.

Red Men's Hall in Stratford, Conn., was crowded on December 18, when the cantata, "King Olaf" was sung by the Stratford High School Chorus of one hundred, assisted by Mrs. Bradley Kelsey, soprano; Sidney Colburn, tenor, and Frank Roberts, basso. The work was capably directed by R. A. A. Clark.

Lillian White, who recently made a success in a Scotch program before the Chicago Travel Club, is planning for an extensive concert tour, under the management of Ernest Briggs, during January and February. Miss White will tour through the Southwest, presenting her costume interpretations and recital programs.

A vesper service made up of works by Richard Wagner was heard on December 20, in the Congregational Church of Huntington, W. Va. George Bagby directed the singers in excerpts from "Parsifal" and "Tannhäuser." Mrs. J. Harold Ferguson, the organist, played the difficult "Parsifal" music with feeling and fluency.

The Mount Holyoke College Choir and the choir of the Second Congregational Church were merged on December 16, when a program composed principally of Christmas carols was presented in the church of the last named choir. William C. Hammond, director of music at Mount Holyoke College, conducted the concert which was heard by a big audience.

A class recital of the pupils in the Fox-Buonamici School of Pianoforte Playing was given in the new school hall, Wesleyan Building, on December 17. An interesting program was played, which was concluded by the Liszt E Flat Concerto, played by Mr. Richmond, with Felix Fox, director of the school, playing the orchestral part on a second piano.

The charity fund of York, Pa., which is in charge of the firemen, was helped materially this week by a concert given recently by the City Band, attended by more than 1,000 persons. John Denues, director of the band, was in charge of the program. Features were vocal solos by L. Burns Sellers and instrumental duets by J. P. Dressel and Marlet Ness.

For the benefit of the Belgian wounded a concert was given on December 28 at Cooper Union, New York, the participants being Marion Owen, soprano; Lucien Schmit, 'cellist; Signora Regis Rossini, harpist; G. Schmit, flutist, and the Schmit Woodwind Quintet from the New York Symphony, comprising Messrs. G. Schmit, Green, Gerhardt, Franzel and Savolini.

A neat sum was realized at the concert given recently by the Odd Fellows of Montgomery, Ala. The program was in charge of John Proctor Mills. Enjoyable soloists were Mrs. Anita Osuna-Torrey, pianist; Mrs. Agnes Foster, mezzo-soprano; Mrs. George J. Mills, contralto; Howard Foster, tenor; Mr. Mills, bass-baritone, and Joseph Mousset, baritone.

The Handel Choir of Milwaukee gave an interesting concert in that city, December 11. The second part of the program was occupied with a performance of Lloyd's cantata, "Hero and Leander." The choir, which was organized three years ago, reflects credit upon its director, Thomas Boston. Mrs. Maude Fenlon Bollman, soprano, gave pleasing expression to several ballads.

Edward Bliss Reed gave a lecture on "Old English Carols" on December 16, in Lampson Lyceum, New Haven, Conn. Several hundred persons heard the timely lecture. Frances Nevin gave the second of her Wagner recitals in Lampson Lyceum on December 11. The topic was "Parsifal." A portion of the receipts are for the Red Cross Relief. The accompanist was John Herman Loud.

John S. Thiemeyer, organist and choir director of Trinity Lutheran Church, Washington, D. C., presented a special Christmas program, assisted by the following members of the U. S. Marine Band Orchestra: Herman Hoffman, violinist; Fritz A. Mueller, 'cellist, and Walter F. Smith, cornetist. The Trinity Lutheran Choir maintained the high standard set by Mr. Thiemeyer and the assisting soloists.

Adelina Connell, the Boston pianist and teacher, was the hostess at a tea with music on December 22 at her studio in the Pierce Building, Boston, given for Gertrude Hitz, leading woman with William Hodge in "The Road to Happiness." Miss Hitz, who has been a student of Miss Connell's, played two groups of piano pieces, and Mrs. Arthur Beebe Chapin and Marion Smith, sopranos, sang several song groups in French and English.

Martha Matthews Owens, supervisor of music in the public schools of Dunmore, Pa., is paid a compliment by United States Commissioner of Education F. P. Claxton in the recently issued government bulletin, "Public School Music." The report says: "The schools of Dunmore, Pa., were, we have been told, reported by the Mosley commission as having the best singing the members of the commission heard in any school in America."

A special musical service was given at St. Matthew's Church, West Eighty-fourth street, New York, last Sunday, when the entire first part of Handel's "Messiah" was sung by an augmented chorus, under the direction of Maurice C. Rumsey. A string orchestra assisted in the accompaniments, and the soloists were Elizabeth Parks, soprano; Rose Held and Melana Maschmedt, contraltos; Joseph Mathieu, tenor, and Charles Hampden, bass.

An excellent performance of "The Messiah" was given on December 15 in the First M. E. Church, Ulrichsville, O., by the Twin City Musical Union, Ezra H. F. Weis, director. Handel's famous work received an impressive reading in Mr. Weis's hands and the soloists collaborated in splendid style. The latter were June Elson, soprano; Bertha Beeman, contralto; Samuel Lewis, tenor, and Francis J. Sadler, basso. A good-sized audience heard the oratorio.

Dudley Buck's Christmastide cantata, "The Coming of the King," was presented before an audience of 2,000 on December 20 in the new First Baptist Church, Syracuse, N. Y. The following soloists participated: Eunice Harding, soprano; Mrs. L. T. Coddington, contralto; Howard Lyman, tenor; Walter Wischoon, tenor; Harry Sandford, baritone, and Kenneth Robinson, basso. Mr. Sandford directed the large choir and A. van W. Eltinge presided at the organ.

At a concert given at Public School No. 31, Manhattan, Margaret F. O'Connell, principal, George Everett, the young American baritone of the Dippel Opera Comique, appeared last week and scored a decided success in songs by Franz, Hammond, Ferrari, Kramer and Albert Fox. Mr. Everett, who has sung with the Boston and Century Opera companies in the past, proved himself an intelligent concert singer, his voice of fine resonant quality being much admired. The Handel Glee Club sang part-songs by Verdi, Sullivan and Dvorak.

"Chaminade" was the subject of the latest meeting of the Monday Musical Club of Albany, N. Y. Marjorie Chase read a paper on the composer and Verna Fowler had charge of the musical program. Those who took part were Mrs. Howard Ehemans, Mrs. W. D. K. Wright and Louise Eades, altos; Winifred Finn and Mrs. Louis B. Mount, sopranos; Mrs. Walter L. Hutchins and Mrs. Julius Koempel and Mrs. Christian T. Martin and Mrs. Frederick W. Kerner, in duets, and Florence Page and Ruby Quackenbush, pianists.

Gilbert and Sullivan's "The Mikado" was given a much praised performance at the Talma Theater, Providence, R. I., December 17 and 18, by the members of the choir of the First Universalist Church, under the direction of W. D. Stone. In the cast were Edward Laviere, Alice L. Ward-Horton, Olive R. Palmer, Rose Frances Bate, Faith Hatton, Richard Palmer, Butler Church, Theodore Wood, William Eddy and Arthur Higgins. The orchestra was composed of members of the American Band, with Clara Meredith, pianist, assisting.

The Bethel Methodist Choir, of Spartanburg, S. C., under the directorship of Mrs. Charles Kirby, organist, gave a beautiful Christmas vesper service on December 20. This choir, which is composed of men's voices, is one of the chief musical assets of Spartanburg, and its Christmas service is an annual event looked forward to with much pleasure. Both the auditorium and Sunday school room were filled to overflowing at this year's concert. The first part of the program consisted of solos, the principal number being "The Adoration."

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Antosch, Albin.—Paterson, N. J., Jan. 11.
Bacon, Henrietta.—New York, Jan. 28.
Beddoe, Mabel.—Toronto, Jan. 4; New York (Plaza), Jan. 7, 9; Hackettstown, Jan. 11; East Orange, N. J., Jan. 21.
Bensel, Caryl.—New York (Mozart), Jan. 2.
Borwick, Leonard.—Minneapolis, Jan. 5.
Bryant, Rose.—New York, Jan. 14.
Burnham, Thel.—Houston, Tex., Jan. 3; Commerce, Tex., Jan. 5; Vinton, Ia., Jan. 8; Chicago, Jan. 10; Cedar Rapids, Jan. 11; Davenport, Ia., Jan. 12; Chicago, Jan. 13; Rubinstein Club, New York, Jan. 16; Burlington, Ia., Jan. 18; Athens, Ala., Jan. 20; Brookhaven, Miss., Jan. 25; Des Moines, Ia., Jan. 27; Sioux City, Ia., Jan. 29; Prairie du Chien, Miss., Jan. 31.
Clausen, Julia.—St. Paul, Jan. 1; La Crosse, Wis., Jan. 4; Lafayette, Ind., Jan. 7; New York City, Jan. 10 (Æolian Hall).
Copeland, George.—Boston, Jan. 7.
Cheatham, Kitty.—New York, Jan. 2, with Philharmonic; Dayton, O., Jan. 4; Toledo, Jan. 8; Greensburg, Pa., Jan. 14; Uniontown, Pa., Jan. 15; New York, Feb. 5, with Philharmonic.
Culp, Julia.—New York, Carnegie Hall, Jan. 5.
Dadmun, Royal.—New York, Jan. 4, 10; Williamstown, Mass., Jan. 14; Kingston, N. Y., Feb. 6.
Davidson, Rebecca.—Greensburg, Jan. 10; Paterson, N. J., Jan. 11; Trenton, N. J., Jan. 12; Selingsgrove, Pa., Jan. 21.
De Moss, Mary Hissem.—East Orange, N. J., Jan. 15; Philadelphia, Jan. 26.
Dunham, Edna.—Pittsburgh, Jan. 5; Chicago, Jan. 15; Chicago, Jan. 19.
Fischer, Adelaide.—Æolian Hall, New York, Jan. 11.
Ferguson, Bernard.—Salem, Feb. 4.
Fisch, Carl.—Cleveland, Jan. 11.
Foret, Auguste.—Jersey City, Jan. 15.
Fremstad, Olive.—St. Louis, Jan. 1, 2.
Gabrilowitsch, Ossip.—New York, Æolian Hall, Jan. 4; Cincinnati, Jan. 8.
Ganz, Rudolph.—Sheridan, Wyo., Jan. 5; Omaha, Jan. 7; Memphis, Jan. 9; Denton, Tex., Jan. 12; Kingfisher, Okla., Jan. 14; Detroit, Mich., Jan. 29; Milwaukee, Jan. 31.
Gebhard, Heinrich.—Buffalo, Jan. 22.
Gerville-Réache, Jeanne.—Cleveland, Jan. 10.
Goodson, Katharine.—Canada, Jan. 4, 5, 6, 7; Auburn, N. Y., Jan. 8; Aurora, N. Y., Jan. 11; Ithaca, N. Y., Jan. 12; Ottawa, Can., Jan. 14; Brooklyn, Jan. 15; Chicago, Jan. 18.
Gottschalk, Robert.—Pittsburgh, Jan. 5; Youngstown, O., Jan. 6.
Gunn, Kathryn Platt.—Brooklyn, Jan. 9, 10, 24; Hoboken, Feb. 2; Brooklyn, Feb. 14.
Harrison, Charles.—Jersey City, Jan. 8; Newark, N. J., Jan. 10; New York, Jan. 14; Boston, Jan. 17; Haverhill, Mass., Jan. 20.
Heermann, Emil.—Cincinnati, Jan. 22, 23.
Hofmann, Josef.—Symphony Hall, Boston, Jan. 9.
Ivins, Ann.—Newark, N. J., Jan. 27.
Jefferds, Geneva Holmes.—Providence, R. I., Jan. 16, 22.
Kaiser, Marie.—Paterson, N. J., Jan. 11.
Kreiser, Fritz.—St. Louis, Jan. 15, 16.
Lerner, Tina.—St. Louis, Jan. 12.
Lindquist, Albert.—Minneapolis, Jan. 3.
Lund, Charlotte.—New York, Jan. 7, 10.
Mannes, David and Clara.—Riverdale Country School, Jan. 14; Belasco Theatre, New York, Jan. 17; New Britain Teachers' Club, Jan. 26.
Mertens, Alice Louise.—Newark, N. J., Jan. 14; Phila., Jan. 3; Bridgeport, Feb. 19; New York, Feb. 20.
Miller, Christine.—Tiffin, O., Jan. 6; Evans-ton, Ill., Jan. 8; Iowa City, Jan. 12; Waterloo, Ia., Jan. 13; Cedar Falls, Ia., Jan. 14; Northfield, Minn., Jan. 15; Minneapolis, Jan. 17; Faribault, Minn., Jan. 18.
Northrup, Grace.—New York (Plaza), Jan. 7.
Nichols, John W.—Waldon, N. Y., Jan. 20; Brooklyn, Jan. 24.
Purdy, Constance.—St. Paul, Jan. 13.
Rasely, George.—East Orange, N. J., Feb. 10; Salem, Mass., Apr. 8.
Reardon, George Warren.—White Plains, Jan. 15; Yonkers, Jan. 27; Bridgeport, Feb. 19; New York, Feb. 20; Oyster Bay, L. I., Feb. 23.
Rennay, Leon.—New York, Jan. 1 and 20; Chicago, Jan. 25.
Rogers, Francis.—New York, Jan. 11; Exeter, N. H., Jan. 16; Southboro, Mass., Jan. 17.
Seagle, Oscar.—Philadelphia, Jan. 1, 2, with Philadelphia Orchestra; Newport, Jan. 4; Reading, Pa., Jan. 7.
Schutz, Christine.—New York, Jan. 9.
Scotney, Evelyn.—Providence, Dec. 31.
Serato, Arrigo.—Chicago, Jan. 3; Brockton, Mass., Jan. 6; Washington, Jan. 8.
Shaw, Loyal Phillips.—Tilton, N. H., Jan. 1.
Simmons, William.—Peekskill, N. Y., Jan. 1; Hackensack, N. J., Jan. 11; Brooklyn, N. Y., Jan. 20; Englewood, N. J., Feb. 2.
Smith, Ethelynde.—Portland, Me., Jan. 8.
Sorrentino, Umberto.—Providence, Dec. 31.
Stillwell, Marie.—Sedalia, Mo., Dec. 31.
Sundellus, Marie.—Princeton, Jan. 8; Boston, Jan. 11; Bridgeport, Conn., Jan. 13; New Haven (Yale), Jan. 18; Cambridge, Jan. 20, 21; Lowell, Mass., Jan. 26.
Swartz, Jeska.—Providence, Dec. 31.
Thompson, Edith.—Chicago, Jan. 3; Cambridge, Mass., Feb. 2.
Uhl, Jerome.—Æolian Hall, New York, Jan. 5.
Van Endert, Elisabeth.—Jordan Hall, Boston, Jan. 7.
Verlet, Alice.—Minneapolis, Jan. 15.
Webster, Carl.—Attleboro, Mass., Jan. 13; Brockton, Jan. 15.
Wells, John Barnes.—Elmira, N. Y., Jan. 19, 21; Corning, N. Y., Jan. 20; New York City, Jan. 30; Philadelphia, Feb. 6; Jackson, Mich., Feb. 11.
Wheeler, Wm.—Pittsburgh, Jan. 5; Flushing, L. I., Jan. 6; Pittsburgh, Jan. 15.
Williams, Grace Bonner.—Brockton, Mass., Jan. 15.
Winkler, Leopold.—Memorial Hall, Brooklyn, Jan. 6.
Zimballat, Efre.—Carnegie Hall, New York recital, Jan. 2.

Orchestras, Quartets, Chorus, Etc.

Adamowski Trio.—Detroit, Jan. 12; Painesville, O., Jan. 13; Buffalo, Jan. 14.

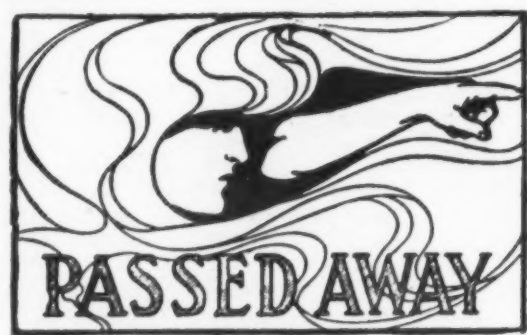
American Symphony Orchestra.—Æolian Hall, New York, Jan. 6.
Boston Symphony Orchestra.—Carnegie Hall, New York, Jan. 7, 9; Boston, Jan. 14.
Cincinnati Symphony Orchestra.—Cincinnati, Jan. 8, 9, 22, 23.
Gamble Concert Party.—Sharon, Pa., Jan. 4-8.
Jacobs, Quartet, Max.—Brooklyn, N. Y., Jan. 3; Brooklyn, N. Y., Jan. 28.
Kneisel Quartet.—Boston, Jan. 5; Æolian Hall, New York, Jan. 12; New Haven, Jan. 13; Philadelphia, Jan. 14; Baltimore, Jan. 15; New York, Jan. 17; Princeton, N. J., Jan. 22; Brooklyn, N. Y., Jan. 28; Chicago, Ill., Jan. 31.
Manhattan Ladies' Quartet.—Brooklyn, Jan. 3; Chillicothe, O., Jan. 4; Newton, Kan., Jan. 5; Dodge City, Kan., Jan. 6; La Junta, Colo., Jan. 7; Dayton, N. M., Jan. 8; Albuquerque, N. M., Jan. 9; Gallup, N. M., Jan. 10; Needles, Cal., Jan. 11; Newark, N. J., Feb. 19.
Margulies Trio.—Æolian Hall, New York, Jan. 19.
Minneapolis Symphony Orchestra.—Minneapolis, Jan. 1, 3, 10, 15, 17, 24.
Philharmonic Society of New York.—Æolian Hall, New York, Jan. 2; Carnegie Hall, New York, Jan. 3; Carnegie Hall, New York, Jan. 14, 15, 16; Æolian Hall, Feb. 6.
Russian Symphony Orchestra.—Carnegie Hall, Jan. 23.
San Francisco Symphony Orchestra.—San Francisco, Jan. 8.
St. Louis Symphony Orchestra.—St. Louis, Jan. 1, 2, 8, 9, 15, 16; Feb. 5, 6, 19, 20; Mar. 5, 6, 12, 13, 19, 20.
Sinsheimer Quartet.—Orange, N. J., Jan. 13.
Symphony Society of New York.—(Æolian Hall), Jan. 3, 8, 10; Philadelphia, Jan. 11; Washington, Jan. 12 (aft.); Baltimore, Jan. 12 (evg.); Cumberland, Md., Jan. 13; Cleveland, Jan. 14; Dayton, O., Jan. 15; Detroit, Jan. 16; Chicago, Jan. 17; Rock Island, Jan. 18; Urbana (University of Illinois), Jan. 19; Indianapolis, Jan. 20; Columbus, Jan. 21; Pittsburgh, Jan. 22; Æolian Hall, New York, Jan. 24 and 31.
Witzel Trio.—San Francisco, Jan. 17.

SPIRIT OF JOY IN CHEATHAM MATINÉE

Annual Holiday Feast of Song and Story Has Deep-Reaching Significance

Kitty Cheatham gave her New York Christmas-recital at the Lyceum Theater last Monday afternoon. The audience was of great size, the stage charmingly adorned with lighted Christmas trees and the program mingled delectable novelties with tried favorites of song and story. But these facts are, after all, the merest incidental details in respect to an event of so frankly and all pervasively joyous a nature, yet so subtle and deep-reaching in its ultimate significance. If Miss Cheatham's recitals amounted outwardly to nothing more than reiterations of the same matter they would lose nothing of their unique potency; indeed they really are reiterations—waxingly persuasive disclosures of great spiritual verities which are intensified and infallibly driven home by the cumulative force derived through the very fact of repetition.

This year more than at any previous time does the ennobling essence of Miss Cheatham's art exert a supreme effect.



Daniel Edward Hervey

Daniel Edward Hervey, music editor and critic of the Newark *Sunday Call*, died late Saturday afternoon, December 26, at his home, Newark, N. J.

Mr. Hervey was born in New York City on April 21, 1845. He received his education at private schools until the Summer of 1862, when he enlisted in the Thirty-seventh New York Militia Regiment and served in numerous engagements, including Gettysburg. In 1864 he enlisted for the third time in the navy, serving on men-of-war in the Gulf of Mexico until the conclusion of the war. He graduated from Columbia Law School in 1868 with the LL.B. degree and practiced law for a few years, eventually giving up this career to enter the profession of literature. He was the editor of *Frank Leslie's Sunday Magazine* from January, 1879, to May, 1889.

From 1866 to 1896 he was connected with church choirs as organist, singer and choirmaster. He composed much music, both sacred and secular songs for single voice, quartets and choruses for mixed voices, for male voices and for female voices, a few pieces for piano, a complete Latin mass, two short can-

NEW YORK CONCERT CALENDAR

JANUARY

- 2—Kitty Cheatham, Æolian Hall, afternoon (Philharmonic).
- 2—Philharmonic Society, Æolian Hall, afternoon (concert for young people).
- 2—Efre Zimballat, violin recital, Carnegie Hall, afternoon.
- 3—Philharmonic Society, Carnegie Hall, afternoon.
- 3—N. Y. Symphony Society, afternoon, Æolian Hall.
- 3—Philharmonic Society, Carnegie Hall, afternoon.
- 4—Philadelphia Orchestra, benefit of MacDowell Memorial Ass'n, afternoon, Carnegie Hall.
- 4—Ossip Gabrilowitsch, Æolian Hall, piano recital, afternoon.
- 5—Mme. Julia Culp, song recital, Carnegie Hall.
- 5—Jerome Uhl, song recital, afternoon, Æolian Hall.
- 5—Music League of America, evening, Æolian Hall.
- 6—American Symphony Orchestra, Æolian Hall, evening.
- 7—Boston Symphony Orchestra, Carnegie Hall, afternoon.
- 8—Philharmonic Society, Carnegie Hall, afternoon.
- 8—N. Y. Symphony Society, afternoon, Æolian Hall.
- 9—Boston Symphony Orchestra, Carnegie Hall, afternoon.
- 10—American Scandinavian Society, concert, Carnegie Hall, evening.
- 10—Co-operative Symphony Orchestra, evening, Hippodrome.
- 10—Philharmonic Society, Carnegie Hall, afternoon.
- 11—Adelaide Fischer, song recital, Æolian Hall, afternoon.
- 11—Carl Friedberg, piano recital, evening, Æolian Hall.
- 12—Marcella Sembrich, song recital, afternoon, Carnegie Hall.
- 13—Alvin Schroeder Trio, afternoon, Æolian Hall.
- 14—Philharmonic Society, Carnegie Hall, evening.
- 15—Philharmonic Society, Carnegie Hall, afternoon.
- 15—David Hochstein, violinist; Hans Ebel, pianist; joint recital, Æolian Hall, evening.
- 16—Philharmonic Society, Carnegie Hall, evening.
- 16—Elena Gerhardt, song recital, afternoon, Carnegie Hall.
- 17—David and Clara Mannes, sonata recital, evening, Belasco Theatre.
- 18—Harold Bauer, pianist, and Pablo Casals, cellist, in joint recital, Æolian Hall, afternoon.

The spirit which radiates from it is precisely that of which humanity stands at present in most pressing need. It has, as it were, a medicinal value for the soul that is unapproachable in sheer efficacy. Designed ostensibly for the young, Miss Cheatham's work carries a message just now the greatness of which is recognized most fully by the mature. It is bootless to enter again into a categorical enumeration of the higher qualities wherewith this artist's work is

tatas, over two hundred tunes for hymns, chants and miscellaneous music.

In addition to his work on the *Sunday Call*, he was until his death musical editor and reviewer of the *American Church Almanac*, published in New York.

Besides his accomplishments along musical and literary lines, Mr. Hervey was also a linguist of distinguished attainments. He was a member of many Masonic lodges. Services were held in Trinity Church, Newark, N. J., on Tuesday afternoon, and were conducted by Rev. Popham. Interment was in the Episcopal Cemetery in Belleville, N. J. He leaves a widow, a married daughter and two sons.

Mr. Hervey's death removes from Newark musical circles a man of distinguished attainments whose place it will be difficult to fill. G. A. K.

Alfred M. Fletcher

NORTHAMPTON, MASS., Dec. 28.—Alfred M. Fletcher, a prominent piano teacher, died at his home in this city, on December 24, as the result of an attack of heart disease. He was for a number of years piano instructor at Smith College and later at Mount Holyoke College and the Capen School, this city.

Rev. Dr. P. Hartmann

News reached New York this week of the death in Munich, Germany, on December 6, of the Rev. Dr. P. Hartmann, a Franciscan monk, who composed oratorios which were widely sung. Dr. Hartmann was fifty-one years old. He studied theology and music at the University of Innsbruck, and for several years served as organist in various Austrian monasteries. Later he was ap-

suffused. They are more easily grasped by the innermost consciousness than described in print. She touched, as usual, the subtlest and most elusive emotions, and commanded at will smiles and tears.

The new numbers on her list included the very charming "Fairy Tales" by the late Erich Wolff, Alfred Szendrei's "Christmas Legend," three songs of true musical grace and fancy—"Prayer of a Little Child," "Thanksgiving Fable" and the "Candy Lion"—written especially for her by Mrs. Beach, four effective songs by Harold Vincent Milligan and some comical "Historical Nursery Rhymes" by Louis Gottschalk. Delightful in a deeper musical sense were the "Evening Prayer," by Moussorgsky—with whose genius Miss Cheatham is so thoroughly in sympathy—and Sibelius's "Little Lassie." The old standbys comprised "The Little Grey Lamb"—in which Miss Cheatham always reaches true heights of greatness—and the delicious negro songs and stories which find in her an ideal exponent.

Flora MacDonald, who is always an indispensable factor of Miss Cheatham's recitals, played the accompaniments with her usual skill. H. F. P.

FOSTER & DAVID PLANS

Managerial Firm Announces Engagements of Numerous Artists

Foster & David announce that Mme. Olive Fremstad will appear with the St. Louis Orchestra on January 1 and 2, and with the New York Philharmonic Orchestra, in Carnegie Hall, on January 10. Lucy Gates, the coloratura soprano who came to America after the beginning of the war in Europe and who has sung at the Royal Operas at Berlin and Cassel, and whose success at the recent Rubinstein Club Concert was so successful that she was immediately engaged for a second appearance on January 16, has been engaged as soloist with the Mendelssohn Glee Club, of New York, and for appearances in Springfield, Mass., and in Brooklyn.

Elizabeth Tudor, Mary Jordan and Clifford Cairns have been engaged for the "Messiah" performance by the Toronto Oratorio Society for December 29. Immediately following Miss Jordan and Miss Tudor will jump to San Antonio, Tex., where, with Frank Ormsby and Frederic Martin they will sing the "Messiah" with the San Antonio Festival Association.

Tilly Koenen to Tour in America Under Culbertson Banner

Harry Culbertson, the Chicago manager, announces that he has the exclusive management for this country of Tilly Koenen, the celebrated Dutch contralto, and that she will appear in concert and recital work during the entire coming season. Mr. Culbertson will also present Lucrezia Bori and Andres de Seguro of the Metropolitan for concerts after the Metropolitan Opera season.

Arthur Korthauer

TOLEDO, O., Dec. 17.—Arthur Korthauer, pianist and lecturer of Toledo for twenty years, died suddenly yesterday of heart disease. Mr. Korthauer came downtown yesterday morning as usual to his studio in the Zenobia Building. About 1.30 p. m. he went across the street to a drug store and complained to the drug clerk of feeling ill. He suddenly collapsed and before his wife and daughter, who were immediately called, could reach him he was dead.

Mr. Korthauer was one of the leading musicians of the city and a composer of considerable prominence. He organized the Toledo Symphony and was its conductor for a number of years. He was an authority on Wagner and gained a wide reputation through his lectures on "Die Nibelungen." At the time of his death he was the theory teacher in the Toledo University. F. E. P.

Mrs. Lucille Roessing Griffey

PITTSBURGH, Dec. 14.—Mrs. Lucille Roessing Griffey, the former well known Pittsburgh soloist, died in Butler, this State, on December 10, at the age of twenty-eight. She was several years soloist of the First Presbyterian Church, this city, and also sang in a Denver church. She was the wife of C. E. Griffey, of St. Paul. E. C. S.

LEGATO TOUCH PRIME ESSENTIAL FOR PIANIST, SAYS FRIEDBERG

Analogy Between Singing Tone of Piano and "Bel Canto"—Elements of Finger Technic and Training Expounded by the Famous German Pianist

By HARRIETTE BROWER

AFTER listening to Carl Friedberg, both in recital and with orchestra, it was a pleasure to have the opportunity for a talk with him in the seclusion of the home; to find him the simple, unaffected gentleman, with frank, winning manner, quite willing to talk of his methods of teaching and of study.

"I might say at the outset," began the pianist, "that I believe the *legato* touch is of the utmost importance in piano playing; it is the *sine qua non* of beautiful tone. I am aware that some modern players do not agree with this; they think everything should be played with the arm. Even Busoni, whom I admire exceedingly and consider one of the very greatest artists, says in his edition of Bach's 'Well Tempered Clavichord,' that there is no *legato* possible on the piano. I must differ from those who hold to this idea, for I emphatically believe and can prove there is a *legato* on the piano. It is the foundation of beautiful tone.

"The tone an artist draws from his instrument should be round, full and expressive, capable of being shaded and varied, just as is the *bel canto* of the singer. We should learn to sing with our fingers. I knew the famous singer and teacher Rimini and played much for him. From this artist I learned a great deal, which helped me to acquire a singing, expressive tone on the piano.

"I endeavor to give my piano tone the quality of the singing voice. I have made myself familiar with a large number of operas of every school. When quite a young lad I learned 'Tristan und Isolde' by heart, and I still know it, and many other opera scores.

Studied with Clara Schumann

"I have been largely my own teacher, though in the beginning I had most excellent instruction. I was a pupil of James Quast, the Dutch pianist, for four years, and later studied for some time with Mme. Clara Schumann. I also received suggestions from Anton Rubinstein. When I first played for him he expressed himself as especially pleased with my singing tone and my manner of using the pedals. I deeply appreciated his words of commendation.

"Together with much concert work, I have done a great deal of teaching. For the last ten years I have been located in Cologne, at the Conservatory, where I have charge of the artist class. It takes the form of a Meister Schule, along the same lines as the one in Vienna over which Godowsky presides. Of course I often have to be absent on tour, but I still find considerable time for teaching.

"In my teaching I begin with finger training; for I am not one who believes in neglecting this side of piano technique. If you will come over to the piano I will show you just what I mean." The artist seated himself at the keyboard, illustrating as he talked.

"I first require a correct position. In this I follow the advice of Rubinstein, who counselled the student to sit on a chair which would be the right height to keep the level of the arm and wrist,

not allowing the elbow to hang below the keyboard. The knees are to be close together, the heels planted on the floor with the soles of the feet resting on the pedals, but not depressing them. The arms fall easily at the side, as Mme. Schumann taught, but not pressed



Carl Friedberg and (above) Illustration of a Characteristic Hand Position

against it. Now the hand is placed on five keys, in a vaulted position, just as Leschetizky requires. I will now hold my hand in this position, and depress one key with the middle finger. As you see, the condition of arm is quite loose and relaxed. You can move my arm back and forth, or in any direction you choose, but it will be impossible for you to dislodge my finger from the key, for it remains there with full relaxed arm weight.

Making the Fingers Flexible

"I now begin to make various movements to render the fingers flexible and independent. When they are somewhat under control I begin to train the thumb under the hand, ready for scale playing. The thumb moves under the hand, for the backward scale form, as soon as it has left its key, and is held under the hand until its turn comes to play. I am a great believer in thorough scale practice in all forms.

"In regard to equalizing the fingers, some players struggle to make all fingers equally strong; yet with all their effort the fourth finger can never be made as vigorous as the thumb. And why should all the fingers be equal—one just the same as the other? It is not necessary. Just those slight inequalities of touch give variety and expressiveness to the playing. There are times when it is better to use weaker fingers than strong ones.

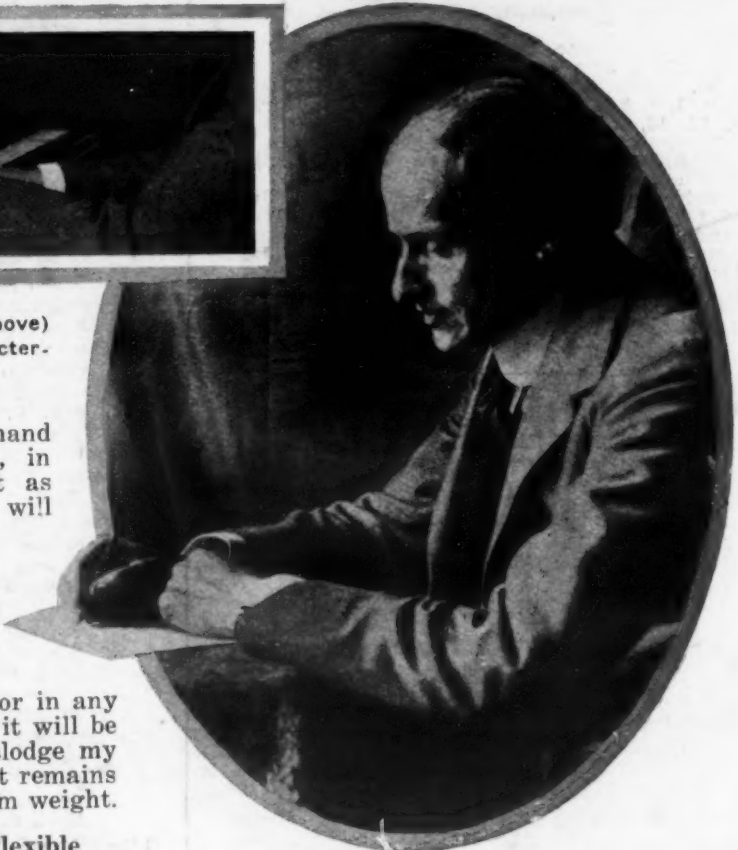
"When the fingers have become somewhat trained, I begin on the hand, moving it up and down on the wrist. Chords are played with this touch; then from the elbow, and lastly in combination with the upper arm, which of course hangs loosely from the shoulder.

"For all this technical drill I use hundreds of exercises of my own, which have never been printed. I do not adhere strictly to one set of these, but invent new ones constantly, perhaps changing them every week. If fingers are weak and bending, they must be made

strong by special pressing and gymnastic exercises.

Legato Touch

"The student concentrates his efforts on *legato* touch and on beautiful and expressive tone quality. If I have a melody to play I can do it, as many modern artists do, with a movement of hand and arm for each note—that is to say, detaching one note from another. With proper pedalling, such a manner of playing can be made to sound very well." Here Mr. Friedberg illustrated his point. "Now I will play the same passage with pure *legato* touch and you will hear the difference. I prefer the pure *legato* to the detached way of playing. When a melody lies in more extended position, the hand can reach for the notes with steadiness and control. We might liken this tense reaching out from one note



to another to a suspension bridge, swung between two supports—the fingers." This remark reminded me forcibly of William H. Sherwood's method of turning the hand and reaching out for the key, with slow, controlled motion.

"I believe in making everything musical, in always making the tone beautiful, even in technical exercises and scales," went on the pianist. "The piano is more than a thing of metal and wood; it can speak, and the true artist will draw from it wonderful tones. It should be part of his constant study to create beautiful tone. I believe a single tone can be made expressive. I can prove this to you." Here Mr. Friedberg played several single tones here and there on the keyboard. Each of these was played with arm weight. The pressure was slightly relaxed after the key had sounded, not enough to remove the finger, but just sufficient to make the tone expressive and varied in quality and color. The tone really sang.

"It is a most interesting study, this effort to discover new and beautiful effects of tone and variety of production. So much can be done with *staccatos*, too. There are so many kinds; the hand *staccato*, the finger *staccato*, the drawing off, elastic touch. *Staccato* can sometimes be executed with a single finger, for an entire passage, as this for example." Here the pianist dashed into

a passage in eighth notes, from a Chopin mazurka, using only the second finger and keeping the rest of the hand closed. He then repeated the selection with normal fingering and *legato* touch; the contrast was very marked.

"If a student comes to you," I asked, "who plays tolerably well, though not trained along these technical lines; do you require him, first of all, to go through this technical drill?"

"I do not require it. I explain my ideas to him, illustrate them and show him the advantages of such training. He is at once anxious to study in this way; I have never found one who did not wish to do so."

MODERN MUSIC IN MONTANA

Helena's Orchestra Essays Difficult Program with Success

HELENA, MONT., Dec. 27.—The Helena Symphony Orchestra, H. L. Houston, conductor, recently gave its first concert of the season in the Auditorium. The purely orchestral numbers on the ambitious program were two movements from Beethoven's "Fifth," several waltzes from "Der Rosenkavalier" and Liszt's Second Rhapsody. The assisting soloist was Janet Riddell, soprano, who was heard in Liszt's "Die Lorelei" and a duet by Lohr, "The Day is Done." In these numbers the soprano acquitted herself satisfactorily. Her able coadjutor in the duet was C. P. Thurtle, basso.

Mr. Houston held his symphonic forces well in hand, especially in the glittering Liszt number and in Strauss's operatic waltzes. The absence of two members from its personnel did not affect the orchestra's work and the good sized audience evinced its pleasure in unmistakable fashion. Mrs. Whalen's piano accompaniments were excellent.

Holiday "Magic Flute" in Brooklyn

"The Magic Flute" thrilled its way into renewed popularity at the Brooklyn Academy of Music on December 26 when a holiday audience of good size manifested hearty appreciation for a fine performance by the Metropolitan Opera Company. The cast included Frieda Hempel, as the *Queen of the Night*; Emmy Destinn, *Pamina*; Herbert Witherspoon, *Sarastro*; Johannes Sembach, *Tamino*; Max Bloch, *Monastatos*; Elizabeth Schumann, *Papagena*; Otto Goritz, *Papageno*; Paul Althouse, Julius Bayer, Vera Curtis, Rita Fornia, Lila Robeson, Anna Case, Marie Matfield and Lenora Sparkes. Alfred Hertz conducted.

Busoni Cables Manager He Will Sail from Italy on January 5

Manager M. H. Hanson on Saturday received a cable to the effect that Ferruccio Busoni, the noted pianist, with his family, will sail for America aboard the *Rotterdam* of the Holland-American line, scheduled to leave Genoa on January 5. Mr. Busoni will make his belated first appearance at Boston with the Boston Symphony Orchestra, playing the Liszt E Flat Concerto.

Frank Ormsby as Soloist in Huntington Choral Club's "Samson"

HUNTINGTON, W. VA., Dec. 26.—Frank Ormsby, the tenor, was one of the soloists in the recent choral performance of "Samson and Delilah" presented by the Huntington Choral Club.

Lhévinne Recital Postponed

Josef Lhévinne has been delayed in his sailing for America, and therefore the recital announced for the Russian pianist for January 9 has been postponed.

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